GUIDE
TO
DRESDEN.

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A Guide

to

Dresden,

its

Buildings, Institutions and Environs.

WITH A PLAN OF THE TOWN.

Dresden,
Published by Hermann Burdach, Bookseller to the Royal Court of Saxony.
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Lehmann'sche Buchdruckerei in Dresden.

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Introduction.

A clever and intelligent writer says in **Harper's New Monthly Magazine:**

"If I had to make some one of the German capitals my permanent resi ence, I should select Dresden. Truly a literary and an art centre, it has been for many years the resort and residence of students, savants, and scholars. By no means commercially or industrially active, and free from the anxiety and fever and push so inseparable from our own country, it appeals to the few Americans not possessed by the demon of doing something as the proper place for recreation and repose. The Dresdener are remarkably intelligent and polite, and their taste in regard to the fine arts is much above the average of what I have found in most German towns. The common people have an understanding of books and pictures and music that the stranger quickly perceives, and they bear about them a liberal cheerfulness, which begets amability and sympathy in return. The German language is spoken there with much purity, though, so far as I have been able to judge, none but Saxons will admit it. Sight-seers find active employment in Dresden for a fortnight and those anxious to look beyond surfaces may

spend a season with profit. Though many strangers pass the winter there, the summer is much more agreeable, for during the cold months the keen north wind in that latitude is too much felt. January and February are apt to be extremely trying; and then you must either freeze out-doors, or be suffocated within walls, for between warmth and ventilation the Germans recognize no connection."

Railways.

There are three **Railway Stations** in Dresden.

The **Chemnitz-Prague Station,** in the Old town at the end of the Pragerstrasse, leading to Tharandt, Freiberg, and further on into the mine-district; and by another line, to Saxon Switzerland, Prague and Vienna.

The **Leipsic Station,** in the New-town in the Leipziger Strasse, leading to Meissen, Leipsic, Thuringia; but also to Berlin.

The **Silesian Station,** also in New-town leading to Radeberg, Bautzen, Görlitz, Reichenberg, Silesia.

Fifty pounds of Passenger's luggage are carriage-free.

Railway Porters.

The tax fixed for the railway porters employed for carrying luggage from the train to the conveyance and vice versa, is 1 ngr. or ad libitum a little more, in proportion to the quantity of

luggage. They cannot be employed for taking luggage into town. For that purpose

Commissionaires (Dienstmänner)

may be used who are stationed at the junctions of the chief thorough-fares, in squares, and also close by the railway stations, in sufficient number. They are a private institution, and take all kinds of goods, parcels, letters, messages, etc., to or from any part of the town. For an errand with a parcel up to 20 pds. weight, a tax of 2 Ngr. for 1/4 of an hour, 3 Ngr. for 1/2 hour, and 5 Ngr. four 1 hour, is to be paid. Employers are requested to demand a ticket (Marke) with the charge marked upon it, as it is the only guarantee against loss, the Institution being responsible for the execution of the order. Strangers will do well, to come to an agreement respecting the money to be paid, before employing these men, as they are an unprincipled set of people, always inclined to make exorbitant charges inspite of the tax-regulations.

Valets de Place (Lohndiener)

may be had at the hotels. They receive 1 2/3 Thlrs. for a day, 25 Ngr. for half a day, and 15 Ngr. for 1 to 2 hours; more than 2 hours pass for half a day. As guides through the town and to public places they will do very well. Travellers who are pressed for time should not neglect to engage a Valet de Place. They know the days and hours when the Royal Collections are open

to the public, and can save the traveller a great loss of time. They know also the best shops and magazines, and, therefore, will conduct to such places only as are sure to satisfy the purchaser in every respect.

Cabs and Hackney Carriages.

Vares by Distance. — Droschken, carriages drawn by one horse.

	Persons 1	2	3	4
	Ngr.	Ngr.	Ngr.	Ngr.
1. For any distance within a circumference, called the "innere Droschkenbezirk" (the inner district), with or without crossing the Elbe	5	6	7	9
2. From the inner into the outer district, or vice versa, without crosing the Elbe	5	6	7	9
3. From the outer district through the inner into the outer, without crosing	10	12	14	18

When crossing the Elbe, 1 Ngr. in addition to the above fares. — The limits of every district are pointed out by sign-boards.

The fares from the inner district to Blasewitz, Räcknitz, Felsenkeller, Plauenschen Grund, or Saloppe, are 10, 12, 14, 16 Ngr. for 1 to 4 persons. When passing the Elbe, 2 Ngr. in addition.

Fares by Time. — For any time not exceeding

20 minutes	5	6	7	9
30 do.	7½	9	10	12
45 do.	10	12	14	16
One hour	14	16	18	20

The fares to be paid according to distance or time, at the option of the hirer, to be expressed at the commencement of the hiring; if not otherwise expressed, the fare to be paid according to distance.

One child under 6 years of age, in company of adult persons, is free of charge. Two children to be counted as one adult person. Packages carried outside, $2^1/_2$ Ngr. each extra.

The driver must allow 5 minutes for waiting at the place of starting. For every 5 minutes more of waiting 1 Ngr. is to be paid. Double fares between 10 and 12 o clock at night, and 5 and 7 in the morning.

Cab-stands are in all principal streets and places. Cabs when disengaged are indicated by a little flag put up near the driver's seat.

In every cab a tariff bearing the number of the vehicle, and the fares, is hung up. Special notice should be taken of the number of the cab as being the only way of indicating the cab, in case the passenger should have left anything in it, or should have cause to lodge a complaint against the driver.

There is always a sufficient number of cabs a the stations waiting for the arrival of trains. To secure a cab in time the traveller has only to ask the policeman stationed at the entrance for a tin-mark with a number. Having received that, he may comfortably look first after his luggage, and then after the cab bearing the corre-

sponding number, and waiting for him before the station.

Fiaker, a hackney-carriage drawn by two horses. For any distance within the inner or outer district 15 Ngr. for 1 to 4 persons. To Pieschen, Schusterhaus, Cotta, Gruna etc. 1 Thlr. To Wölfnitz, Fischhaus etc. 1½ Thlr. But it is most advisable to agree with the driver, before starting, upon the fare for a certain distance or time.

Omnibuses start almost every quarter of an hour from the Altmarkt or Schlossplatz for Waldschlösschen and Plauen; from the Bohemian railway-station for Bischofsweg; and for Blasewitz, and Plauen 2 Ngr.

Hotels in the Old town:

Hotel Bellevue. Theater-Platz.
Victoria-Hotel. Seestrasse.
Hotel de Saxe. Neumarkt.
Stadt Berlin. Neumarkt.
Stadt Rom. Neumarkt.
British Hotel. Landhaus-Strasse.
Weber's Hotel. Ostra-Allee.
Lingke's Hotel. See-Strasse.
Hotel du Nord, Lüttichau-Strasse.
Grand-Union-Hotel. Bismarck-Platz.

In the New town:

Kronprinz. Haupt-Strasse.
Hotel Royal. Anton-Strasse; near de Leipsic Railway.
Stadt Wien. Markt.

It would be rather difficult to decide which of these hotels deserves preference over the others. They are all more or less frequented by the English and Americans. When not over-crowded with travellers the accommodations offered will be satisfactory. The prices are in most of these hotels rather high. Persons who have to consult their purses, or who object to large charges may find no less comfort in a second class hotel at a more reasonable price. Travellers accompanied by a family, coming to Dresden with the intention to stay here for some time, and who in the first instance put up at a fashionable hotel, but think their stay there too expensive, may find either through friends, or the Agency mentioned below, private apartments, or pensions where they may be very comfortable, and at moderate charges. In the former case they can have their meals either at home, or at one of the numerous excellent restaurants, indicated on page 15, where a good dinner may always be had for 10 to 15 groschen a person.

Strangers should, immediately on their arrival at the hotel, ask the porter for a copy of the "Dresden Advertiser", a weekly paper which will give them a great deal of information about this city. — Visitors who wish to take private apartments may apply to the British and American Agency, 22, Victoria-Strasse where a list of eligible apartments, furnished and unfurnished, is kept.

Boarding Houses.

There are several in Dresden, — some well adapted for the wants of those who propose to make a long stay, others better fitted for those who wish to make a brief one. The ideas of travellers on pensions are so divergent that we cannot do more than give their indications.

Mme. Balqué, 1, Moltkeplatz,
Mme. Röhn, 16, Christian-Strasse,
Mme. Kammermayer, 8, Räcknitz-Strasse,
Fräulein Lindner, 7, Carola-Strasse.

To the boarding-houses much frequented, especially by Americans, belongs that of Mrs. Freeman, 3, Bismarck Platz, American Quarter, who having resided in America has made herself thoroughly acquainted with the ways of living there, and conducts her Establishment in American style.

Apartments.

There are many respectable families here who, occupying a larger apartment than they require for themselves, are in the habit of underletting such spare rooms. The price of a furnished room varies from 10 to 20 Thlr. pr. month, according to the pretensions made to situation, and elegance of furniture. The charge for a room and full board is from 50 to 75 Thlr. pr. month each person. — Families who intend keeping house themselves may get a suite of apartments, a flat, or

a villa, completely furnished, also with linen and plate, for 100 to 200 Thlr. pr. month.

Families who wish to settle down here for one or more years will do best to take an unfurnished apartment, and to furnish it themselves, not by hiring the necessary articles from some broker, but by buying them at once. This has proved the cheapest and most agreeable way of residing in Dresden. The furniture being the Stranger's own property may be used and handled by him in any way he likes; while when hired its owner will hold him responsible for almost every scratch, — a proceeding which will be the cause not only of a great deal of vexation, but also of a considerable additional sum to be paid for damage. — On the Stranger's leaving Dresden the furniture may always be disposed of at a fair price.

For the benefit of Strangers who wish to take their abode, for some time, in Dresden, and to establish a household of their own, the following extract of the Police-regulations concerning the relation between Landlord and Tenant, and between Master and Servant, may find a place here:

1) The regular times for renting houses or apartments are considered as from January 1, April 1, July 1, and October 1, even when an engagement should have been entered into after the beginning of the Quarter, though the rent is to be paid only from the commencement of the engagement.

2) The lease of apartments at more than 50 Thlrs. annual rent is considered to last for one

year, and if it begin with January 1st, or July 1st, for one year and a quarter.

3) The times for giving notice to leave are March 31, and September 30 only, which given, the tenant has to remain six months longer, and consequently can leave only on October 1st, or April 1st.

4) It is necessary to give notice in writing and to get a recognition of the notice from the landlord; since a notice not given in a proper manner, may be ignored by the lessor, and thus cause much disappointment to the tenant. If no notice is given the lease is silently considered as in force.

5) When no agreement has been made concerning the rent, it must he paid at the conclusion of every Quarter.

6) Apartments taken by the month, and consequently paid for monthly, are subjected to a month's notice. If such is not given the engagement is silently considered as continuing from month to month, from the date on which the apartment has been taken.

7) Since at the present time no house owner lets a house or an apartment without making a contract with his tenant in which he stipulates the pre-payment of a Quarter's rent, all persons underletting apartments have adopted the same rule and require the monthly or quarterly rent to be paid by their lodgers in advance.

8) To avoid disagreements Strangers will do well on renting apartments to have an agreement

or lease drawn up, in which everything is clearly and distinctly expressed; and, if the apartment is furnished, to have an inventory made by an impartial person, in which every article of furniture that is in an injured state should be marked carefully. Such an inventory should be written in duplicate, and signed by both the contracting parties. This will prevent, on the day of leaving, a great deal of misunderstanding, unpleasant disputes, and attempts at imposition and exaction. The tenant will thus also clearly know whether the claims brought against him are just or not, and what obligations he has to fulfil towards the lessor.

Persons not sufficiently familiar with the German language, may have their leases and inventories rendered into English on applying to the British and American Register Office, 22, Victoria-Strasse, where also a list of apartments to be let is kept.

Extract from the Police Regulations concerning Servants.

Servants owe honesty, deference, and obedience to their masters and mistresses, and respect to their family. They should be ready, to submit to the domestic arrangements, to be always industrious and clean, and to behave properly and respectfully. They must on all occasions endeavour to prevent loss to their master and mistress, and on the other hand to further their advantage.

Every servant of all work is obliged to devote her whole time and activity to the service of her master and mistress, and to do every work assigned to her in the house; even if she has been engaged chiefly for a certain branch of work. An especial agreement only can exempt her from this general rule.

The servants have to render domestic services not only to the members of the family but also to all such persons as are staying at the house as guests, or standing in certain relation to the family.

A servant must not refuse to do for a time the work of a fellow-servant who is prevented by illness from attending to her work. Exceptions can take place only if an agreement has been made that the servant shall never be required to perform a certain kind of services.

A servant is obliged to work for her master and mistress all the day, and to rise in the morning, and to go to bed in the evening according to the rules of the house.

No servant is allowed to go out either for the pursuit of her own affairs, or for pleasure, without permission. The time of absence granted her must not be exceeded.

Every injury done by a servant to her employer's property either purposely or from want of common foresight, must be made good by her.

Pilfering and larceny committed by a servant are to be punished like the same crimes committed by other persons.

A servant being aware of the embezzlements and thefts of her fellow-servant, and omitting to give information of them to her employers renders herself culpable as an accomplice.

Every servant is obliged to submit to her boxes and chests being opened for examination by her employers, in presence of herself and a witness.

Orders, and reproofs for faults must be accepted by a servant with respect and modesty.

Reproachful words, or slight bodily correction to the servant occasioned by disrespectful, saucy behaviour to her employers do not furnish a case for legal proceedings.

The amount of wages and the manner of paying them, with orwith out board, depends entirely on the agreement made between the two parties at the time of hiring.

A servant can only claim Christmas presents on the ground of an express promise. By having given once or several times such a present to a servant, of their own free will, the employers do not bind themselves to continue that kind of liberality.

If the servant is on board she is entitled to good and sufficient food.

On Sundays and Holidays time must be allowed to a servant to attend church, to take care of her own affairs, and to mend her clothes and linen.

For servants engaged by the month the lawful day of entering service is the first of each month.

Six week's notice of leave must be given to a servant engaged for a quarter or longer. If hired by the month, notice must be given on the first of a month; whereupon the servant will leave on the first of the next month.

A servant may be dismissed at once without previous notice:

1) If she has insulted her employer or his family by using bad language, slandering, injurious reports, or violence.

2) If she persists in disobedience and obstinacy to the commands of her employer.

3) If she misleads the children of her employer to evil deeds and bad practices.

4) If she, by bad conduct or negligence, exposes the children, intrusted to her care, to danger.

5) If she commits theft or larceny, or omits giving information of such offences committed by a fellow-servant, as come to her knowledge.

6) If she has borrowed money or goods in the name of her employers without their knowledge.

7) If she has repeatedly stayed out of the house over night without permission.

8) If she carelessly handles fire and light.

9) If she intentionally either from malice or wantonness has damaged the property of her employers.

10) If she has produced forged testimonials on being engaged.

A servant who arbitrarily quits her employers before the expiration of her term without any lawful cause may be compelled, by calling in the

interference of the Police, to return to her service A testimonial as to conduct, and honesty must be given to every servant on leaving her place. If such testimonial contains any statement which is not true, the writer will be held answerable to the succeeding employer of the servant for any injury arising from such want of truthfulness.

Coffee Houses and **Restaurants.**

Belvedère on Brühl's Terrace.
Café Reale do. do.
Café Francais, Waisenhaus-Strasse.
Literarisches Museum, do.
Helbig's Restauration, Theater-Platz.
Bohemian, Railway-Station.
Weber, Georgplatz.
Müller, Neumarkt.

Coffee and Beer are mostly good in these places; wine, indifferent and dear. Dinner and supper are served à la carte. In general it may be said that the art of cookery is but imperfectly understood here. However, after trying several places visitors will soon find out where they are pleased best. — **Müller's** family-dining house, in the Neumarkt, has acquired a very good reputation among Strangers. His dinners, wine, and coffee are good and cheap. Many English and Americans dine at this establishment, between 1 and 3 o'clock.

Wine Merchants.

Seulen, Wall-Strasse 16.
Schönrock, Wilsdruffer Strasse.
Gerlach, Moritz-Strasse.

The wine of these houses is generally considered good. Gerlach has a very good claret at a low price and enjoys the patronage of many foreign families. — Port wine, the favorite drink of the English, may be in quality equal to that drunk in England, but is so neither in taste nor in flavour. English families, therefore, generally order their Port from England. —

Confectioners.

Trepp, Altmarkt, corner of Scheffel-Strasse.
Lässig, Prager-Strasse.
Stockfleth, Ferdinand-Platz.
Hempel, Prager-Strasse.

They are reputed for a good cup of coffee or chocolate. A great quantity of ice is consumed here during the hot season. Cream ices are to be found only at the first-class confectioners, while water ices (sherbets) are to be met with everywhere, and at very moderate prices.

Italian Warehouses.

B. Thum, Ferdinand Platz. This establishment is patronised by all Foreigners. All English and American delicacies may be obtained here of the best quality and genuine.

Flade, Ferdinand Platz.
Benno Schmidt, 8, Lüttichau-Strasse.
A. Habert, 25, Schloss-Strasse.

Breweries and Beer Houses.

Dresden has established a good reputation among the beer-consuming world. The best beer is produced by the breweries of "Waldschlösschen", "Feldschlösschen", "Reisewitz", and "Felsenkeller" in Plauen.

It may be obtained either at the breweries themselves, or at the numerous Restaurants, and Beer-houses. Many of them keep also foreign beer, as English Ale, Stout, Porter, Bavarian, Vienna, Pilsen, and other distinguished sorts.

Owing to the low price of beer (1½ or 2 ngr. a glass), more beer is drunk in Dresden than wine; and in the evenings all the Restaurants are more or less thronged with thirsty people, most of them taking their supper there, sipping their beer, and enjoying the liberty of smoking to its utmost extent. Some of the more respectable places of this kind which are well furnished and afford good accommodation are resorted to by foreigners, especially young men, in order to play at billiards.

The outskirts of Dresden abound in gardens and houses of public recreation, whither the inhabitants repair on summer afternoons, and especially on Sundays to breathe the fresh air, and to enjoy a cup of coffee or a glass of beer, in

pleasant company. Places of this kind, frequented by the most respectable classes, are:

Garten-Restaurants.

Belvedère, and **Café Real,** on Brühl's Terrace. Both the places afford a nice view of the river Elbe. In summer there are open-air concerts almost every evening. They are a favorite resort of the English and Americans residing in Dresden.

Waldschlösschen, Schillerschlösschen, Linckesches Bad; all three of them in Schillerstrasse on the way to Loschwitz. — **Feldschlösschen** in Chemnitzer Strasse; **Reisewitz,** near Plauen; — **Felsenkeller,** and **Begerburg,** delightfully situated in the Plauen'schen Grund; — **Bergkeller,** at the end of Bergstrasse. — **Grosse Wirthschaft** in the grosse Garten.

In all these places there is tolerably good music on certain days of a week, and especially on Sundays. In fact the music forms a great attraction, and is usually advertised in the papers.

Public Baths.

Dresden is provided with a good number of Bathing-establishments. Their arrangements leave very little to desire. The best of them are:

Dianabad, 15[b], Bürgerwiese. Warm and cold baths, shower, vapour, and Irish-Roman baths. Open to Ladies: Mondays from 3—8 o'clock. Wednesdays and Saturdays, from 7—1 o'clock.

Albertsbad, 38, Ostra-Allee. Warm, cold, and vapour baths.

Sidonienbad, 33, grosse Oberseergasse.

Fridabad, near Loschwitz. In the summer much frequented.

Pine leaf Vapour bath, by M. Hüller, 21, Moritzstrasse.

There are also, during the summer season, some establishments on the Elbe, near the old bridge, where persons may enjoy a bath in the river at all hours of the day, for a small remuneration to the proprietor.

Bankers and Money changers.

R. Thode & Co., American Banking office, 1, Wilsdruffer Strasse.

Günther & Rudolph, Anglo-American Banking office, 21, Seestrasse.

H. W. Bassenge & Co., Neumarkt, Correspondents of the Barings.

Embassies and Consulates.

Great Britain, 6, Goethestrasse. Jos. Hume Burnley Esqre., Chargé d'affaires. Office hours from 11 to 1 o'clock.

United States, Altmarkt, entrance in the Wilsdruffer Strasse 2. Consul: Lorenzo **Brentano.** Vice-Consul: Wm. Knoop. Secretary: Bruno Scherr. Office hours 10 to 1.

Austria, 35, Waisenhausstrasse 10 to 3.

Prussia, 2, Lindengasse, 11 to 1.
Russia, 43, Wiener Strasse 11 to 1.
Bavaria, 32b, Waisenhausstrasse 11 to 1.

Warehousing and Forwarding Agent.

J. Kohn, 4, Victoriastrasse.

Strangers who wish to have part of their Travelling Luggage stored for some time, or to have any kind of property forwarded to any place, may safely apply to this office.

Postal Regulations.

Besides the General Post-Office (in the Postplatz, at the end of Wilsdruffer Strasse), open from 7 a. m. till 7 p. m., there are eight Branch Offices: 10, Moritzstrasse — 48, Pillnitzer Strasse — 20, Christianstrasse — 34, Ammonstrasse — 29, Weisseritzstrasse — 11, Hauptstrasse — Leipsic Railway Station — 25, Bautznerstrasse.

About 50 Receiving boxes, besides, are fixed at different corners and places of the town. They are emptied nine times on every week-day; on Sundays only once in the forenoon, and once in the afternoon. Letters may be put into the boxes at the railway stations 10 minutes before the train's starting, or into the box of the mail attached to the train, up to the last moment. The rate of postage to be prepaid is ½ Ngr. for every Loth (½ ounze), or fraction of half an ounze, for the town-district; and 1 Ngr. for any place within the German State, or German Austria.

Postage to Great Britain or the United States for a letter weighing 15 grams (not quite 1/2 ounze) 2 1/2 Ngr. — Letters to America sent by way of England (the most expeditious) 3 Ngr. They must be posted in Dresden on Sunday, Tuesday or Thursday evening, to insure their being forwarded by the Queenstown mail of Wednesday, Friday and Sunday.

Telegraph Offices.

2, Waisenhaus Strasse. Open at any hour. — 15, Rhänitzgasse. Open from 8 a. m. till 9 p. m. Charges: For 20 words, to London 1 Thlr. 26 Ngr., to any other station of Great Britain or Ireland 2 Thlr. 4 Ngr. — For 10 words to New York, by the Atlantic cable, via Brest, 21 Thlr. 26 Ngr.; for every word above 10, 2 Thlr.

Clubs.

The **American Club,** 22, Victoria-Strasse. Officers: George Griswold, President. — W. K. Thomas, Vice-President. — S. F. Austin, Secretary. — Wm. Knoop, Treasurer. — C. Burke, Member of Committee.

Candidates for admission must be proposed by one member, and seconded by another. — Entrance fee 10 Thalers. Annual subscription, 20 Thalers, payable quarterly in advance. — Visitors 3 Thalers monthly, — American students, not residents of Dresden, may be admitted as visitors on the payment of 10 Thalers yearly.

The **English Club,** 20, Bürgerwiese. Committee of Management: J. Hume Burnley Esqe., President. — E. D. Bourdillon Esqe. — C. Shubrick Esqe. — V. B. Tritton Esqe. — R. Bourroughes Esqe. — A. C. Campbell Esqe., Hon. Secretary.

Entrance Subscription 15 Thalers. Annual Subscription 20 Thalers payable quarterly. — Visitors 3 Thalers monthly, or 1 Thaler for 7 days.

Each Candidate for admission must be proposed by one Member and seconded by another, and the names of the candidate, proposer and seconder must be furnished to the honorary Secretary eight days previous to the balloting.

Church.

The English Church, Kreuzstrasse. Divine service at 11, 30 a. m. and 5 p. m. The Holy Communion is administered on the 1st and 3rd Sundays in each month. There are classes for the religious instruction of the young every Sunday morning at 10 o'clock at the residence of the Chaplain, the Revrd. S. Hastings Atkins, M. A., 23, Christian-Strasse I. Seats can be obtained on application in the Vestry-room before and after the service. The Church Library is at the Chaplain's residence, where books will be exchanged every Saturday from 2 to 4 o'clock.

All Saints' Church, Wiener Strasse. Morning service with sermon at 11 a. m. — Evensong with sermon at 6 p. m. — Morning Prayer daily — on Friday at 11 a. m. — on Tuesday, Thurs-

day and Saturday at 8 a. m. — Chaplain Revrd. John Smith Gilderdale, M. A. 5, Bismarckpl. IV.

American Episcopal Church, Ostra-Allee 5, in union with and by authority of the Protestant Episcopal Church in the United States. Divine Service every Sunday at 11½ a. m. The Holy Communion is celebrated on the first Sunday of every month. Sittings may be secured at the Banking house of Robert Thode & Co. Chaplain: Revd. Dr. Mombert, Seidnitzer Strasse 13, II.

The **Presbyterian Service** is held at No. 7, Ferdinand-Strasse, 2nd etage, every Sunday at 11—30 a. m., and 6—30 p. m. Seats free. The Service is supported mainly by voluntary contributions. Rev. Geo. Laurie-Fogo, M. A., Permanent Pastor, appointed by the Church of Scotland.

NB. Any alterations taking place in the time of the services at the different churches, will be announced in the Dresden advertiser.

Passports. Police Regulation.

Strangers intending to stay in Dresden for some time must be announced to the Police (Office behind the Frauenkirche, in the Neumarkt). To that effect they must be provided with a passport, and, if not, must procure one from their consulates. The passport handed over to the Police, the Stranger will receive a card of sojourn (Aufenthaltskarte). The person with whom the Stranger has taken residence will attend to the observance of this rule.

Money.

The currency is the Thaler = 30 Neugroschen (à 10 Pfennig) = 3 sh. = 75 cts.

Saxony.		England.			U.-States.	
Thlr.	Ngr.	L.	s.	d.	Dls.	cts.
—	1	—	—	1	—	2½
—	5	—	—	6	—	12½
—	10	—	1	—	—	25
—	15	—	1	6	—	37½
—	20	—	2	—	—	50
—	25	—	2	6	—	62½
1	—	—	3	—	—	75
1	10	—	4	—	1	—
1	15	—	4	6	1	12½
2	—	—	6	—	1	50
3	—	—	9	—	2	25
5	—	—	15	—	3	75
6	20	1	—	—	4	50
10	—	1	10	—	7	50

1 Napoleon = 5 Thlr. 10 Ngr.
1 Pruss. Fredericksd'or = 5 „ 20 „
1 Twenty Marks = 6 „ 20 „
1 Mark = 10 Ngr. = 1 shilling = 25 cents.

Public Exhibitions and Sights.

Alterthums-Museum (Museum of Antiquities), in the Palace of the Grosse Garten, ground-floor. Open every day. Admission 3 persons 1 Thlr.

Antiken-Sammlung (Collection of Antiques), in the Japanese Palace, Neustadt. Admission 5 Ngr., from 10—2 o'clock. Wednesday and Saturday free.

Bibliothek (Royal Library), in the Japanese Palace, Neustadt, first story. Monday, Tuesday,

Thursday and Friday, from 9—1; Wednesday and Saturday, from 9—11 and from 2—4. 5 Ngr. to the servant. Reading room. Books lent upon security.

Botanischer Garten (Botanical Garden), in the Augustus Allee, near Brühl's Terrace. Open during the day.

Gemälde-Galerie (Picture Gallery), in the Museum, Theaterplatz. Open daily, except Monday, from 10—4; Sundays and Holidays from 11—2 o'clock. On Wednesdays and Saturdays, admission 5 Ngr.; the other days, free. Walking sticks and umbrellas taken care of in the entrance-hall, gratuity 1 Ngr.

Gewehr-Galerie (Royal Armoury), Augustusstrasse. Tuesday and Friday, from 9—1 free, on other days by ticket à 2 Thlr. for 1—6 persons.

Grünes Gewölbe (Green Vault), in the western court-yard of the royal Palace, entrance under the tower. Open Monday, Wednesday, Thursday, and Saturday, from 9—1, Sunday 11—2, Admission 10 Ngr. — Tuesday and Friday, from 9—1, 3 Thlr. for 1—6 persons.

Historisches Museum (Historical Museum), in the Zwinger. Open daily, except Wednesday and Saturday, from 9—1; Sundays and Holidays, from 11—2. Admission 5 Ngr.

Kupferstich-Sammlung (Collection of Engravings), in the Museum. Free admission on Tuesday, Thursday, Friday, from 10—2; on Monday and Wednesday 5 Ngr. each person. Sundays and Saturdays closed.

Mineralogisches and Geologisches Museum in the Zwinger; entrance-gate opposite Sophia's church. Open every day, except Sunday, from 10—12. Admission 5 Ngr. Tuesday and Friday, free.

Museum der Gypsabgüsse (Collection of Plaster casts), in the Museum, ground-floor; entrance-gate opposite the Prince's palace. Open from 10—2. Admission 5 Ngr. Monday and Thursday free.

Münzen-Sammlung (Collection of Coins and Medals), in the Japanese Palace, ground-floor. Open on Tuesdays and Fridays, from 10—1, free.

Naturhistorisches Museum, in the Zwinger; entrance-gate opposite Sophia's church. Open every day, except Sunday, from 8—2. Admission 5 Ngr. Tuesday and Friday, 8—10, free.

Porzellan- und Gefässsammlung (Collection of Porcelain and Vases), in the Japanese Palace. On Monday, Tuesday, Thursday and Friday 9—12 free; from 2—5 Admission 10 Ngr., and on Wednesday and Saturday. 9—5, 2 Thlr. for 1—6 persons.

Rietschel-Museum (Sculptures), in the Palace of the Grosse Garten. On Wednesday and Sunday free; on the oder days, 15 ngr. for 1 to 3 persons, and 5 ngr. for each person more.

NB. Any alteration in this time-table will be announced in the Dresden Advertiser.

Zoological garden. Admission 7½ Ngr., children 3 Ngr.

To all these Galleries Catalogues are to be had in the Royal library of Hermann Burdach, Schlossstrasse 18.

Steam Boats.

From **Dresden** to **Schandau.**

Departure from

Dresden 6, 7, 8, 9, 10, 11 a. m., 1, 2, 3, 4, 5½, 6½, 7½, 9 p. m.

Loschwitz 6½, 7½, 8½, 9½, 10½, 11½ a. m., 1½ 2½, 3½, 4½, 6, 7, 8 p. m.

Pillnitz 7¼, 8¼, 9¼, 10¼, 11¼, 12¼ a. m., 2¼, 3¼, 4¼, 5¼, 6³/₄, 7³/₄, 8³/₄ p. m.

Pirna 8, 9,10 10,10 12,10 a. m., 4,10, 6,10, 8,40 p. m.

Königstein 9,35, 10,45, 11,45 a. m., 1,45, 5,45 p. m.

Schandau 10¼, 11¼, 12,25 a. m., 2,24, 6¼ p. m.

From **Schandau** to **Dresden,** touching the intermediate stations:

From Schandau at 6, 10¼ a. m., 2, 2½, 6 p. m.

„ Königstein 6,20, 10,55 a. m., 2,35, 2,55, 6,20 p. m.

„ Pirna 6, 7, 7½, 9, 12 a. m., 3,45, 4, 7, 7½ p. m.

„ Pillnitz 6½, 7½, 8, 9½, 11, 12½ a. m., 2,45, 4¼, 4½, 6, 7, 7³/₄, 8 p. m.

„ Loschwitz 7, 8, 8½, 10, 11½ a. m., 1, 3¼, 4,50, 5, 6½, 7½, 8½ p. m.

From **Dresden** to **Meissen:** At 6, 10 a. m., 2½, 7 p. m.

From **Meissen** to **Dresden:** At 6, 10¼ a. m., 2¼, 6 p. m.

Railway.

From **Dresden** to **Pirna, Rathen, Königstein, Schandau:** At 6, 9½ a. m., 12½, 2, 4, 7, 8 p. m.

From **Schandau** to **Dresden:** 6,30, 8,35, 10,28, 11,15, a. m., 12,50 4,5, 6, 8,40 p. m.

From **Königstein:** 6,50, 11,25 a. m., 1,25, 4,20, 7,50 p. m.

From **Pirna:** 8,45, 10,37, 11,25, a. m., 1, 6,10, 8,50 p. m.

From **Dresden** to **Tharandt:** 4,25, 6, 9,10, 10,30, 12 a. m., 1,15, 3, 6,30, 9, 10,30 p. m.

From **Tharandt** to **Dresden:** 5,55, 8, 11,5 a. m., 12, 2,15, 3,50, 6,50, 8,30, 10,10 p. m.

Situation, Climate and Divisions of the Town.

Dresden, the capital of Saxony, and the largest and finest city of the country, lies in a wide and fertile valley, on the two banks of the river Elbe which sweeps here in a large curve towards the South-west; and receives in and near the town the small tributaries Weisseritz, Priessnitz, and Kaitzbach.

According to the latest measurements it is 340 feet above the level of the sea, under the 51° 3′ North latitude, and 31° East longitude (Faro isles).

Few towns in Germany are, like Dresden, favoured by so charming a situation and so many natural beauties. The right bank of the river is hilly, and presents a picturesque aspect of tasteful villas, plantations, gardens, and vineyards. The eminence affords a fine view of the town, as well as of the rocky chain which rising about 5 miles from Dresden stretches far into Bohemia, and forms, by its variety of bold, gigantic piles of rock, wild solitudes, narrow passes, woody hills, lovely dales, and romantic waterfalls, that singular tract of country which on account of its picturesque beauty has acquired the name of Saxon Switzerland; in the same way as Dresden itself has won the flattering epithet "Elb-Florence" through its pleasant situation and its far-famed art-treasures. The town itself is by no means distinguished by buildings of grandeur, or magnificent architecture, though some houses recently

built in the so-called American quarter make a good effect; it is indebted for its fame, and the preference given it by Foreigners over other towns, entirely to its beautiful environs, and to the great number and variety of its treasures.

The climate of Dresden is pleasant and healthy, though subject to frequent changes of temperature, which may be ascribed to the distant mountain chains in the East. The purity of the air and the climatic state of the town may be the reason that Dresden has hitherto been spared by epidemics, or, if they do make their appearance, to their brief duration.

Dresden is far from being a large metropolis, though the good Dresdeners are very zealously indulging in big, imposing expressions proclaiming the greatness and importance of the town. Let the Anglo-American Colony some fine morning make up its mind to shift to some other place, and Dresden would at once sink to the level of a middling country town interesting chiefly for its Gallery of Pictures and the attractiveness of its vicinity.

Dresden with its suburbs, contains 180,000 inhabitants, in about 6000 dwelling-houses. It numbers some 400 streets and lanes, 36 squares, and 5 public gardens. The population is on the increase, and new streets are being laid out.

The city is divided into four parts: 1) the Altstadt (old town, or town proper) is the centre of traffic, on the left bank of the Elbe; and encloses the best public buildings, and churches,

as well as the greatest part of objects of art; — 2) the Friedrichstadt, is separated from the Altstadt by the rivulet Weisseritz; and the grand viaduct of the Marybridge; — 3) the Neustadt (new town) to which the noble old bridge across the Elbe leads, perhaps the most frequented thoroughfare; — 4) the Antonstadt, a comparatively modern creation.

Thus, though Dresden is not a large city it is at any rate a charming place to live in, which might be not only possible but even congenial to those who love either studious retirement, or prefer quiet to crowds and turmoil. Indeed, there is food in plenty for body and soul in Dresden, and the Strangers, residing here, know how to taste of both without surfeiting either their minds or their stomachs. The mornings are employed in studying languages, music, and painting, or in visiting the Gallery of Pictures, a most delightful lounge, where straying through the spacious saloons and admiring over and over again the splendid works with which the walls are covered, the visitor may be sure to meet a host of country-men.

The afternoon is devoted to walks, to a drive into the country, or to a trip by rail or steamer to some favorite neighbouring place. In the evening the Strangers may have some parties among themselves, or flock to the Opera, or Concert, or assemble at the Belvedère, or the "Gewerbehaus" where splendid music, performed by a band, may be heard for a mere trifle of en-

trance monly, whilst the body may be refreshed and fortified by some creature-comforts. The later establishment enjoys the special patronage of the Colony on account of its respectability, and its superior musical performances.

The great number of foreign residents and the preference they have shown for certain parts of the town in choosing their residences, have given origin to the distinct terms "English Quarter", and "American Quarter." Both of them are certainly very respectable, and retired from the din and disturbance of the town; the houses, especially those recently built are replete with comfort, some of them even in truly American style; but the rent is also very high, and according to German notions even exorbitant. Some of the visitors and sojourners, especially such as came to Germany for economy's sake, seem to share this idea, and waiving all quarter-questions settle down in Neustadt or some modest street in the Altstadt where they enjoy no less comfort at a reasonable rent.

Concerning the life of the English and Americans in Dresden a graphic article in the „Swiss Times" says: „One might have imagined that by this time, there would have existed a certain amount of sociable and friendly intercourse between the German and English speaking families: it is, however, quite surprising to find, with very few exceptions, what a wide gulf is fixed between the Saxons and Anglo-Saxons. Very few families can claim an intimacy, or even an acquaintance

with Germans; no doubt an innate difference in tastes will account for this, but on the other hand one may observe, that despite the various ways and means employed by the foreigners "to do as Germans do", and familiarize themselves with German habits and tone of thought, it is with great reluctance, and generally with indifference that the strangers are received into the inner life of the Saxon gentry. It may be interesting to observe the attitude of English and American society in relation to the native Dresden population. Certainly Englishmen undergo a wonderful metamorphosis abroad. Picture an English family going off to a concert in England, and let us follow them here to the far-famed Gewerbehaus. On many days of the week, but especially on Saturday evenings, may be seen grouped round the little restaurant tables, mothers and daughters with an attendant cavalier or two (seldom with sons or brothers), stitching, and knitting, and sipping — of course only tea or chocolate — and affecting the German style to the best of their ability, credulously supposing, that while imitating, they may also be flattering their German neighbours. In so doing my experience, however, leads me to think that either of these suppositions would be ill-grounded; for in the first instance, it is not so very common to see this working at meal time. True, in some cases one does see an elderly Saxon dame knitting a thick pair of woollen stockings and drinking a tankard of beer, but fancy work and embroidery with light refresh-

ment is not the German style; and further I have more than once heard Germans commenting upon this curious custom of the English, and they appear rather astonished at the idea than otherwise. It is the smoke only that seems to disturb our fair countrywomen, but this needs no comment, for I imagine the offensive character of the cheap German weed, is as well known else where as in Dresden. They are however gradually getting accustomed to it and are very fairly tolerant, except towards their own countrymen, of the clouds that get nightly puffed into their faces from neighbouring tables.

Let us now for a moment look in upon the Opera: here most of the best and expensive seats are occupied by Americans and English, all applauding the Dresden favourite, be he or she ever so flat or coarse in tone, as if they had never listened to a prima donna at Her Majesty's or Covent Garden. We all of us rave over Wagner, even though we have heard him only once or twice. Long and intelligent study, and a natural as well as national sympathy with this wonderful composer justifies German enthusiasm, but for us, novices, nothing seems too wild, nothing too fanciful, or boisterous: it is Wagner, it is German, therefore excellent. I believe that at most of these public entertainments we are not popular. Most classes eye us somewhat jealously, as having tended to raise the prices of admission — for instance, as long as it was customary for concert goers at the Gewerbehaus to take their evening

meal there, and few thought of doing otherwise, the admission was only 2 ngr.: but now so many or nearly all the visitors flock in to hear only, and not to eat, this does not pay, and the German has now to give his 5 groschen. American extravagance goes still further. I have heard of a family wishing to secure tickets for the boxes at the Opera, who could not possibly allow themselves to pay only 1 thr. 10 ngr. "It must be too little" and they promptly deposited nearly double that sum on their respective tickets. This year the prices of the boxes are raised. It is easy to see how such inconsiderate expenditure goes far to upset the equanimity and contentment of a class that are well to do, while from the needier families may be fairly expected strong resentment and bad feeling against such ill grounded ostentation. The great charm in German life seems to me to consist in the quiet unobtrusive way, devoid of all display and magnificence, in which family life moves out of the "etage" into the public concert-rooms, there to thoroughly enjoy and study all that is best and highest in art, for what it is worth in itself rather than for what it costs to hear. With all classes of winter visitors here, the great end in view seems culture, and doubtless all the first professors in Dresden are doing and have done extremely well by this annual influx of foreigners. Many parents place their sons in German schools, while their sisters are busy at home with their music, drawing or painting — Oxford men, Cambridge men, young

men and maidens all seem bent on studying and learning the language. Yes, the mornings are spent profitably enough, but how do we spend our afternoons. Having formed ourselves into a little colony, we all know more or less of each other, and during the last few weeks, I believe there have been a series of "at homes," "soirées musicales," "thés dansàntes," etc., here all the German is forgotten and nothing but English and English ways are seen. While one does not lose sight of the hospitable spirit and kindly intentions that promote these agreeable réunions, one cannot but see that such a course is not the one best calculated to facilitate the study of the German language."

Many celebrated Germans have resided in and been identified with Dresden. Tieck, the romancist and translator of Shakspeare, lived here, so did Tiedge, the poet, and his remarkable friend Elisa von der Recke, known by her "Journey to Italy"; the artists Retzsch, distinguished by his illustrations to Shakspeare, and Vogel, by his portraits and fresco-paintings; there Adelung, the celebrated German lexicographer and grammarian, and Frederick Schlegel, an excentric writer, are buried. Schiller, wrote in a small summer-house in Loschwitz the greater part of his Don Carlos; Körner, the soldier-poet, was born here; Weber composed Oberon and Der Freischütz in the pleasant village of Hosterwitz; and a great number of other persons distinguished as poets, painters, sculptors or scientists, were living here, or in some way connected with Dres-

den, so that indeed one can hardly go any where in or beyond the city without stepping upon classical ground. Even the present king John is a man of great literary ability, and has made a translation of the Divina Comedia, besides several other poetical productions which deserve high praises.

With respect to the Church Dresden is decidedly a Protestant city, counting about 163,000 Lutherans. The catholic Church numbers only 10,000 souls, the Reformed Protestant Church about 2000, and the Jewish persuasion 1300.

The water is generally rather indifferent, in some parts of the town it is considered even injurious to health. The water in Johannisplatz has a bad reputation on account of the place having formerly been a burial ground. Strangers will do well to abstain from drinking much water, or, at least, to mix it with wine.

Public Buildings and Institutions.

Churches.

Among the 16 churches of Dresden, there is indeed no old Gothic cathedral capable of rivalling those of Vienna, Strasburg, Nurenberg; but yet there are several, whose external peculiarity of style is well calculated to interest and attract the lover of architectural art. The first to be mentioned is:

The **Kreuzkirche.** This, the metropolitan and principal parish church was three times burnt down. The present building was erected in 1764—1792. Its steeple, 330 feet high, affords

an excellent prospect over the town and its environs. A good telescope is kept for the use of visitors. The large bell of the harmonious chime weighs 100 cwt. The church affords room for 4500 people. The altar-piece (crucifixion) is by Schenau from Grossschönau.

The **Frauenkirche** (Church of Our Lady). The old church having been taken down on account of its decaying state the present magnificent edifice, in the best Renaissance style, an imitation of St. Peter's in Rome, was built entirely of freestone in 1726—45, at an expense of 219,000 Thlrs. The interior is in a simple but noble style. The majestic vaulted roof rests on the circular wall of the building and is partly supported by the pillars in the nave. The altar is sculptured out of freestone from Pirna. The figures at the pillars represent Moses and Aaron; those over the arcades, St. Paul and St. Philip. In the altar-relief may be seen Christ in Gethsemane. A gallery leads round the inside of the dome, the eight compartments of which are adorned by paintings of Grano representing the four evangelists, and the four cardinal virtues. The acoustics produced by the dome are excellent. The organ is one of Silbermann's celebrated works, it contains 1000 pipes. A good view may be had from the outside of the cupola to which an easy staircase leads up. The catacombs beneath the church are also interesting. The clerk receives for conducting a party of from 1—6 persons a fee of 20 ngr. He lives No 20, Rampesche Gasse.

The **Sophienkirche,** a Gothic building situated close by the Zwinger dates from the year 1356. In 1865—69 it was inwardly and outwardly altered and renovated and furnished with two Gothic steeples, by Prof Arnold. The portals are very fine. The interior is divided into two naves. The altar, a fine piece of workmanship in marble, is by Nosseni. Worth seeing is also a burial, of alabaster, and a monument of Sophie Hedwig, first consort of the Duke Moritz of Saxony which represents her with her children kneeling before a cross. In the vestry there is an altar with green marble pillars, which Duke Albrecht brought from Jerusalem in 1476. The organ is a fine piece of musical manufacture.

On the outside of the wall are the relief-pictures of Luther, and Melanchthon; and the statues of Henry the Pious, and the Electress Sophia, standing in niches, at the side of the two west portals. The middle portal on the south side shows in relief: „Come unto me all ye that labour etc.“

The **Royal Catholic church,** in the Schlossplatz, near the old bridge, was built of freestone, in the Renaissance style in 1739—56, by the order of king Augustus III., at the expense of upwards of $1^1/_2$ millions. The steeple is 320 feet high. The galleries of the flat copper roof are adorned with the stone figures of 59 saints. The niches of the chief portal and of the round projection at the back of the church, enclosing the vestry, contain the four evangelists, and St. Antonius.

The interior of the church which was renovated in 1850 makes an agreeable impression. The picture (an ascension) over the marble altar, and those over the two side altars, are by Raphael Mengs. The frescoes on the walls and ceiling are by Torelli, Sylvestre, Polko, Rotari, and others. The church is divided into the nave and two aisles; the latter, half as high as the nave, have eight side altars and four chapels. The marble font, and the statues of John, the Baptist, and St. Magdalena, were executed by Bernini; the pulpit is a fine piece of wood-sculpture by Permoser. The organ is Silbermann's last and best work. — On Sundays at 11 o'clock, high mass is celebrated with splendid music performed by the Royal musicians. A covered passage leads from an upper story of the Royal palace to the church, for the convenience of the Court,

All Saints' church, in the Wiener Strasse, is a handsome structure in the Gothic style. It was erected in 1868—1869 by the liberality of the widow of Mr. Göschen, a Saxon gentleman established in London, who had the church built at her own expense. The painted glass windows alone cost 10,000 Thlrs. The five windows around the altar contain subjects from the life of Christ: Baptism, — Temptation, — Gethsemane, — Christ before Pilate, — Resurrection; — Christ and the two disciples before Emmaus, — Thomas.

The **Synagogue,** in Augustus Allee, not far from Brühl's Terrace, was erected, in the By-

zantine style, by Prof. Semper, 1838—40. In the middle of the edifice rise a dome, and at one side two low towers crowned with octagonal cupolas. The interior is decorated in Oriental style, though with a simplicity in harmony with the purpose of the building.

Palaces.

The Royal Palace. This old insignificant and ungainly looking palace is formed by a complex of large irregular and tasteless buildings of different ages. The oldest part of it the "Georgenschloss", dates from 1534. Since then every succeeding prince added to it, guided by whim or want, until the palace received its present odd and uncouth appearance. Two entrances — the Schlossthor, in Schloss-Strasse, and the grüne Thor, beneath the steeple — lead into the interior which is divided into two courts. Entering the first, through the Schlossthor, and crossing it we get, through a portal on the right which is inscribed with George's III device: "Jehova vexillum meum!" (Jehovah my banner) into the other larger court to which also the grüne Thor leads. This court, forming a parallelogram, was formerly used for the open-air festivities of the Court. Its surrounding walls and pillars, especially the part over the Green Gate, are richly decorated with carved work; representations from the Jewish history such as the "Storming of Jericho"; — the „Ark", etc. The entrance with a porch, supported by stone figures,

gives access to the royal apartments. The palace-steeple towers up over the Green Gate. It received its present shape from Johann Georg II. After having been struck by lightning eight times, it was provided with a conductor, the first in Dresden in 1778. The steeple is 357 feet high, it is the highest in the town, and affords an extensive view.

Though the outward appearance of the palace is not promising, yet the interior is not wanting in magnificence and rare treasures, owing to the enormous wealth the former princes derived from their silver-mines at Freiberg. — Visitors who wish to inspect the palace must apply to the Schlossverwalter (steward) from whom they can get tickets, at 15 ngr. for 1—3 persons. Each person above that number has to pay an additional 5 ngr.

Wandering through the royal apartments we see, besides portraits of Saxon princes, those of Leopold von Dessau; the consort of Ferdinand II. of Austria; Ulrich, Archduke of Mecklenburg; Charles I. of England; Peter the Great, and others. — Passing through an ante-room (confectionery) we enter the first banquet-hall adorned with frescoes by Bendemann. Over the entrance Poetry is represented standing on Parnassus and Dionysos with his train on his way to it. On the left: Dancing, Music, and Drama; on the right: Sculpture, Architecture, and Painting; the Wedding of Peleus and Thetis; the Guilt of Prometheus.

The **Porcelain-room** contains besides a great many birds, a splendid vase with foliage, and 16 Japanese vases, a present from king Friedrich Wilhelm of Prussia. The floor is a graceful mosaic-work of serpentine and marble.

The **Thronsaal** was painted by Bendemann in 1843—45. The frieze along the ceiling represents in 14 pictures the joys and sorrows of life, from birth to death. Around the throne stand in niches the colossal figures of the most distinguished law-givers and monarchs. On the right side of the throne: Moses, David, Solomon, Zoroaster, Lycurgus, Alexander the Great, and Numa Pompilius; on the left: Constantine the Great, Gregory the Great, Charlemagne, Henry I, Otho I, Conrad II, Friedrich Barbarossa, Rudolph I, Max I, and Albert the Bold, the ancestor of the dynasty of Saxony. All these figures are inscribed with appropriate devices. At the throne there are figures personifying the virtues: Justice, Wisdom, Courage and Temperance. Over the middle entrance a Saxonia may be seen bearing the inscription: "Der Vorsehung eingedenk" (Mindful of Providence). Opposite to the throne, at the other end of the hall there are four large frescoes, exhibiting scenes from the life of Henry I, in illustration of the four orders: Peasantry, Citizen, Knighthood, and Clergy, represented by the figures (over the door) joining hands, with the inscription: "Stark durch Eintracht" (Strong through union). Peasantry: Henry I. orders part of the peasants and the harvest to be removed to

the cities. — Citizen: Henry I. builds new towns, and surrounds others with walls. — Knighthood: Henry's victory over the Hungarians near Merseburg. — Clergy: Conversion of the Danish king Canute to Christianity, after being conquered by Heny I. The chandeliers were cast after Bendemann's drawings, and each gilt with 68 ducats. — The corner state-room serves now as throne-room. —

In the sixth room are the Chinese cup-boards, fire-screens, and gobelins very notable.

The seventh room contains a picture representing the Chevalier de Saxe dismissed by his father, and received by Louis XIV. The lady in brown silk dress is Mme. de Maintenon.

In the eighth room there are precious silver vessels; Venetian looking-glasses, blown and extremely thin, in rich gilt frames; clocks, and fire-irons of bronze, costly embroideries in gold, as for instance some canopies; beautiful flower-vases, and other precious objects of exquisite workmanship.

The ninth room, the Queen's boudoir, contains excellent paintings on wood, in Chinese style; and elaborately carved chessmen.

In the rooms formerly occupied by queen Mary there are several articles worthy of particular notice, as mosaic-work from Tivoli: in-laid work of Polixandre wood, caskets of cedar; pictures by Dietrich; and other treasures. —

Friedrich Augustus's dining-hall is fitted up without any show of ostentation. His private

chapel also is in a plain homely style. The altar-piece will be viewed with great interest. It is one of Rivera's productions representing the Madonna at the side of Christ's body. As good pictures may also be mentioned: Abraham and Hagar; St. Xaverus; Martha and Mary; an assumption; and, in the passage to the chapel, a portrait of Maria Theresia. —

The Palace of the Crown-Prince, near the **Zwinger** was built in 1715. It is a plain building without any claim to architectural beauty. It consists of a central structure and two wings; one of which is connected with the royal palace by a covered passage. The private chapel is adorned with some good pictures.

The Palace of Brühl, in Augustus-Strasse, built in 1737 by order of Brühl, the powerful Minister was afterwards bought by the Crown, and is now the residence of the queen dowager. The entrance is decorated with two figures representing Vigilance and Science; and the staircase with two other figures, Flora and Meleager, all four executed by Matielli.

The Palace of Prince George, in Langestrasse, is pleasantly situated in a park-garden. The palace was built by the Chevalier de Saxe, 1764, but was considerably altered and enlarged in modern times.

Public Institutions.

The Academy in the Zeughaus-Platz, formerly the residence of the Chevalier de Saxe, and the Duke Charles of Curland, is now occupied by the Medical Board. The interior of the building still shows traces of princely splendour. The ball-room is now filled with collections of skeletons and anatomical preparations. Behind the Academy is the **Botanical Garden.**

The **Academy of Art,** on the Terrace of Brühl is a school for drawing. The building next to it incloses a hall, 260 feet long, in which exhibitions occasionally take place of paintings by artists of the present time. It is also used for flower and fruit shows.

The **Arsenal** (Zeughaus), in the Zeughaus Platz, built in 1559—1565, was formerly filled with arms, but partly cleared out by the Prussians in the seven years' war. It contains besides arms, armoury, and princely equipage of great interest, also some likenesses of Saxon Princes and Generals.

The **Barracks** (Casernen). The Infanterie-Caserne was built in 1732, and is situated in Hauptstrasse, in New-town. Of greater interest are the barracks for the horse guard. This mass of buildings, inclosing spacious court-yards, was formerly called Jägerhof, and since 1556 used, as the name implies, for the keeping of all kinds of implements of the chase, and curiosities. There were also towers, dens, and cages, for bears,

lions, wolves, and other wild beasts; and many a bear-baiting, and combat of beasts, took place in the court of the royal palace, and in the old market-place, fenced in for the purpose. At that time the Jägerhof could boast of splendid apartments. Now it is filled with the bustle and din of soldiers, instead of huntsmen; and the former merry clang of bugles, and the exciting halloo on starting for the chase have died away. —

An **Asylum for the Blind,** and another for the **Deaf and Dumb,** are in Chemnitzer Strasse.

The **Stadt-Krankenhaus** (General Hospital) situated in Friedrichstrasse occupies the Marcolini Palace which was bought for the purpose in 1849. It contains 625 beds in a great number of general sick-rooms and several private rooms. The garden, attached to the building is of great extent, and mentioned more particularly among the "Public Gardens."

In cases of serious illness that make a particular and long treatment and unintermitting attendance indispensable, Strangers, without friends in town, are adviced to remove at once to this hospital which bears an excellent reputation. They will enjoy there a separate room, together with the best medical assistance and most careful attention, at the low charge of 1½ Thlr. per day. —

To meet cases of emergency the addresses of some physicians who speak English may follow here:

Dr. Alex. T. Watson M. R. C. S. of Edinburgh. Late Lieutenant Colonel Surgeon in Chief of Division U. S. V. Army. — 10. Porticus-Strasse 10.

Dr. Warnatz, surgeon and operator, aurist, formerly assistant, for many years, to the eminent Professor Dr. Thiersch in Leipsic. 7. Töpfergasse 7.

Hofrath Dr. Carus, physician to the King. 1, Burgerwiese.

Chas. Eales, M. D. of New-York. (Graduate of the Univ. of Leipsic). 28. Victoria-Strasse. Office-hours, 1—3 p. m.

Homoepathic Physician.

Hermann Elb, M. D., 14, Waisenhaus-Strasse, 2nd floor.

Dr. Mary Hamilton-Grubert, American Dentist. Graduate of the Ohio Dental College of Cincinnati. Vice-President of the Mississippi Valley Society. 15, Ferdinand-Strasse.

The **Cemeteries** (Kirchhöfe), are situated without the town, and those of a more recent date even at some distance from the outskirts. The old Neustadter Kirchhof behind the Silesian rail-

way station incloses several monuments of artistic value; and many persons of literary celebrity are buried here, as, for instance, Tiedge, Dr. Eberhard, Tromlitz, von Rumohr, Adelung, the celebrated lexicographer. The procession of figures placed along the wall to the left of the entrance, is a representation of the Dance of Death (Todtentanz). This curious work in relief was ordered by Duke George, in 1534, in memory of the sad losses he suffered in his family. It consists of 27 figures, persons of all ranks, professions and ages, who headed by drumming and trumpeting Death march with evident reluctance out of the world. Among others we see there Leo X, as pope; Luther, as monk; Emperor Charles V. (10th figure); King Ferdinand (11th figure); Duke George, the originator of the work (12th figure); and Barbara, a Polish princess, his consort (22nd figure). —

The **Trinitatis Kirchhof** is situated on the way to Blasewitz. Several distinguished persons are buried here: Mme Schröder-Devrient, the celebrated actress; Reinick, the poet and painter; John Schneider, the great organist; Reissiger, the eminent composer; Rietschel, the famous sculptor.

In the Catholic Churchyard, in Friedrichstrasse, repose: B. Permoser, the renowned sculptor, whose grave is adorned with a monument done by himself; Carl Maria von Weber, the composer of the Freischütz; Friedrich Schlegel; Casanova, the painter; and other persons of distinction.

Fountains. The **Gutschmidsbrunnen** in Postplatz, was executed in 1843 after Prof. Semper's design, by order of Freiherr von Gutschmid and at his expense, in grateful commemoration of the singular fact that Dresden remained spared by the Cholera, raging through Germany in the years 1841 and 42. It is a Gothic obelisk or spire, 64 feet high, adorned with the figures of John, the Baptist; Winfried, the first apostle of the Germans; Wittekind, the first baptized prince of the Saxons; and St. Elizabeth, the emblem of chastity.

The **Annabrunnen,** a production of the Dresden sculptor R. Hentze, was erected in 1689, near Anna's church. It is a beautiful bronze statue of the Electress Anna, the benevolent consort of Augustus († 1585). Her domestic and thrifty qualities are indicated by a bunch of keys and a book. The inscription tells us that the monument was erected in memory of her meritorious aid in building the church that bears her name.

The **Nymphenbrunnen** in Räcknitzplatz was erected in 1865. It is a fine ornament to the square which is nicely laid out with grass-plots planted with trees.

Guardhouses. (Hauptwachen). The guardhouse in Theaterplatz is a handsome building in the Doric style, erected in 1831—33 after a design by Schinkel, the celebrated architect. Each of the six pillars in front, 26 feet high, is a monolith, and weighs 260 cwt. The pediment

in front is ornamented with the figure of a Saxonia; the back with that of Mars.

The guard-house (so-called Blockhaus) in Neustadt, a square heavy looking building at the end of the old bridge was built in 1749.

A military band plays before these guard-houses alternately every other day, at 12½ o'clock.

Monuments. Not far from the synagogue, at the corner of the botanical garden is the oldest monument of Saxon Princes in Dresden, the so-called **Moritzmonument.** Under a canopy supported by four pillars are in front the figures of the Elector Moritz, the protector of Protestantism, and his brother August; the former presenting to the latter his electoral sword, and with it the succession to his throne. Agnes, the consort of Moritz, dressed in mourning, stands at his side; on the other side, Anna, the wife of August. Death with the hour-glass appears in the background indicating the fate of the hero Moritz who was killed in the victorious battle of Sievershausen, July 9th 1553. The memorial was erected during the reign of Augustus.

In the new market place there stands before the hotel de Saxe, the bronze statue of king Friedrich August II. It was erected in 1866. The monarch is represented in his regimentals and the royal mantle, holding in his right hand the Constitution whilst his left rests on the hilt of his sword. His uncovered head shows his features which are said to be a perfect likeness. The

pedestal bears four female figures personifying Piety, Wisdom, Justice, and Firmness, virtues by which the monarch distinguished himself.

The equestrian statue of **August I, the Strong** (d. 1733), erected in the market-place in Newtown in 1736; rises on a block of sand-stone, and shows the king, in Roman costume, baton in hand, on a rearing horse which is said to be a likeness of his favorite steed. Louis Wiedemann, from Augsburg, a copper-smith by trade, but promoted to captain's rank, already under August I, executed this work from copper-plates, riveted together, and thickly gilt.

The bronze monument of **Friedrich August, the Just,** an ornament to the court-yard of the Zwinger, since 1843, was designed and modelled, the statue by Prof. Dr. Rietschel, and the pedestal by Prof. Semper. The monarch is represented in a sitting position, wearing a cloak, and holding in his right hand a scepter, in his left the code of laws. The four corners of the pedestal are adorned with the figures of Justice, Charity, Wisdom, and Piety.

The monument of king **Anton** (d. 1836) was erected on his 80th birthday Decbr. 27, 1835, in the park of Friedrichstadt, by the inhabitants of that part of Dresden. It is a large block of granite surmounted by a colossal iron bust of the king.

Near the royal theatre is a statue of **Carl Maria von Weber,** the celebrated composer. It was erected in 1860, by means of the proceeds derived from theatrical representations, and concerts arranged for the purpose in different places in Germany. The beautiful statue, 8 feet high, was modelled by Prof. Rietschel, and represents the composer in a standing attitude, resting his left hand on a music-desk, and bearing in his right a rose and a branch of oak, his head slightly inclined upwards as if listening to melodious sounds. The bronze statue is supported by a pedestal of polished granite, also 8 feet high, elevated on two steps, and having a bronze plate fastened to it inscribed with the name "Karl Maria von Weber." —

The statue of **Theodor Körner,** in Georgs-Platz, in front of the Krèuzschule, was erected in 1871, at an expense of 9000 thlrs, after a model by Prof. Hähnel. The bronze figure, 10 feet high, standing on a block of polished granite, raised by two steps, represents the youthful poet and hero on the way to his last battle. His head lifted up expresses enthusiasm, and undaunted courage. The roll of songs in his right hand alludes to his poetical power, whilst his left firmly presses his sword to his heart.

Near Räcknitz, a village about half a mile from the town, in the midst of the fields and slopes where hard fighting preceded the retreat

of the French to Leipsic at the great battle of the Nations, is the monument to **Moreau,** a large square block of granite, surmounted by a helmet, marking the spot where the intrepid general received his mortal wound. His legs cut off by a cannon-ball were buried there, but his body was conveyed to St. Petersbourg, by order of his bosom-friend, the Czar Alexander I., by whose side he fell.

Gardens and Promenades.

There are many in and about the Capital.

The **Prince's garden,** in Lange Strasse, is one of the finest in the town, on account of its tasteful plants and stately trees. At the entrance of the beautiful avenue of chestnut-trees leading to the garden-palace, stand two statues by Matielli, representing Hercules, and Omphale; and at the end of the avenue two other statues, Rome and Athens, by the same master. The palace was built in 1764 by the Chevalier de Saxe, but has been altered and enlarged in modern time.

The **Grosse Garten,** a favourite place of resort of the inhabitants of Dresden, is a large park abounding with fine trees, and shrubs, shady walks, and broad lawns of vivid green. Its circumference is about 5 English miles. The principal entrance to the garden is adorned with two marble vases showing in high-relief the four seasons and the four parts of the world, in alle-

gorical figures. They as well as the two marble groups representing the centaur Nessus offering violence to Deianira, at the entrance to the open place surrounding the palace, were executed by Corradini, a Venetian sculptor. In front of the palace there stands a marble group by Balestra, representing Time carrying off Beauty; and behind the palace at the end of the pond, another vase by Corradini, with scenes from the life of Alexander the Great. The palace, built in 1679—80, in the Renaissance style, of varicolourd sandstone, has the form of an H, and is richly decorated with pillars, bas-reliefs, busts, and other ornaments. Before the steps in front of the building are the marble statues of Hercules and Silenus. The interior contains in the second story a saloon worth seeing. It rests on isolated pillars of reddish marble, and is distinguished by its acoustic construction. The first story contains the Rietschel Museum; and the ground floor the Museum of Antiquity. Around the palace there are eight little cottages which are generally let during the summer; the dwelling of the head-gardener, and some hothouses. There are several Restaurants in the garden which are much frequented in summer, especially when a good band is playing. In winter when the pond is frozen over the garden has gained a new attraction — for some people even the greatest — the ice to which the English and Americans, who are particularly fond of the noble art of skating, flock every day as long as the ice will last. —

The **Zoologische Garten,** situated close to the Grosse Garten, was established by a Stock-company, in 1860, for the purpose of promoting the study of natural history, to facilitate scientific inquiry and observations, and artistical studies. To that effect the collection of living animals is constantly renewed and increased. The garden affording an interesting amusement is much frequented by the population of Dresden, as well as of strangers. Tickets of admission are to be had, at the entrance, at 7½ ngr. on week-days, and 5 ngr. on Sundays, for adults, and at 3 ngr. for children. The habitations of the various animals are erected in a pleasing and picturesque style, answering to the wants and dispositions of their respective denizens. Teazing the animals, or feeding them with other food than such as exposed for sale for that purpose in the garden, is prohibited.

The **Herzogin-Garten,** with its stately orange-house, in Ostra Allee, contains a little grove of very old fig-trees; one of them being said to be about 400 years old. The orange-house is an imposing building of 400 feet long by 64 feet broad, in a rich Renaissance style. On either side of the richly ornamented entrance-gate are in niches two statues of sandstone, representing Flora and Pomona. This building gives, in winter, shelter to the splendid orange trees which, during the summer, adorn the Zwinger-garden.

The **Palais-Garten,** behind the Japanese palace,

in Neustadt, is beautifully laid out with trees and flowers; and ornamented with the figure of a Flora rising in the midst of a bed of flowers. The garden yields a fine prospect of the arched bridge and the principal buildings of the town.

The **Marcolini Garden,** in Friedrichstrasse, was formerly one of the finest Park-gardens. Traces of its by-gone beauty may still be seen in the clumps of lordly trees, and the splendid cascade, Neptune crowning Amphitrite, a work by Matielli, the cost of which is said to have been 80,000 Thlrs. At present the garden belongs to the infirmary into which the former palace has been converted.

Dresden, surrounded by a sort of boulevard, in the direction of the levelled fortifications, abounds with pleasant walks in and about the town. There are the delightful promenades near the **Zwinger,** round the pond; the **Bürgerwiese,** prettily laid out; the new walks to the Grosse Garten; the charming little wood of birch-trees, and plantations in and near the Bautzner Platz, in Neustadt; the walks along the bank in Friedrichstadt; the plantations in Räcknitz Platz; near the Postoffice; and in other places.

To the most favourite promenades and lounges of the inhabitants and strangers belongs the **Terrace of Brühl** approached by a grand flight of broad steps adorned with four allegoric groups — Evening, Night, Morning, and Noon — executed in stone by Professor Schilling. The ele-

vated position of the terrace, planted with trees, furnishes broad prospects of the winding river. Walking along the terrace and passing, on the right, the back of Brühl's palace, the Academy of arts, and, a little further on, the Exhibition-building, we arrive at the **Garden of Brühl** with the **Belvedere,** a large "Restaurant", and favourite place of resort of the pleasure-seeking English and Americans who enjoy in the afternoon, under shady trees, or in the sweet breeze of the soft evening, their coffee, beer, or cigar, and listen to the melodious strains of a superior band. The garden surrounding the building offers a pleasing variety of avenues, mounts, terraces, basins, and shrubberies.

The **Landhaus** (Palace of the States), in Landhaus-Strasse, was erected in 1774—75. It is a tasteful structure, with a balcony supported by Tuscan columns, a pillared hall, and a double staircase.

It contains besides the halls for the sessions of the two Chambers, several Government offices. Strangers taking an interest in the transactions of the Chambers will learn the hours of their meetings through the local papers.

The **Royal Library,** in the Japanese Palace, is open to the public on weekdays from 9—1 o'clock. The collection contains, in 27 rooms, about 600,000 volumes, a great number of MSS., and maps. It is allowed to consult and peruse books in the reading room; even to take books home.

Strangers wishing to avail themselves of this benefit must get some respectable inhabitant of Dresden to come forward as security for them. The collection is exceedingly well arranged, an especial room being allotted to the history of each country. The 12th room is the most interesting, containing MSS., early prints, and libri rari. In the first glass-case: a Mexican MS., with hieroglyphics, written on paper made of the fibres of aloe (Agave Americana); — the Gospels, a Greek MS. on parchment, from the 10th century; — St. Paul's Epistles on parchment, probably from the 9th century; — a Bohemian Bible, one of the earliest; a Byzantine Epistle Codex, with carved ivory covers. — In the second glass-case: A Thibetanian MS. from the 14th century; — Fâl-Nameh, a Persian Codex; a Papyrus roll, from the time of the Ptolomaei; — several Oriental MSS., on palmtree-leaves; a small 8-cornered Koran; a Koran which belonged to Sultan Bajazet II., taken together with the Sultan's tent at the succor of Vienna, in 1683; a Turkish poem, from 1008, very beautifully written and painted on rose-coloured parchment. — In the third glass-case: Continuation of the Mexican hieroglyphics; — Runic calendar, from the 9th century; — a volume filled with portraits of celebrated men of the 15th and 16th centuries, supposed to be drawn by L. Cranach; — three volumes representing the tournaments, held in Dresden from 1487 to 1564; a MS. of Albrecht Durer, on the Proportions of the human body,

from 1528; — autograph letters of Luther and Melanchthon; — portraits of Saxon Princes, from 80 p. C. down to the time of Augustus II. —

The other rooms are filled with a great number of early printed books, from the invention of printing to the end of the 15th century.

Masonic Halls. Strangers belonging to the fraternity of masons may feel some interest in the free-masons' lodges in Dresden. There are two halls; one at No. 8, Ostra-Allee, built in a noble and tasteful style adorned with busts (apprentice, fellow-craft, and master); with sphinxes at the entrance, and statues in the interior, by Professor Rietschel; — and the other at No. 9, Bautzner Strasse, which however is not finished yet. — The Saxonia-Lodge, established in 1871; and the Alemannia-Lodge, established in 1872, are branches of the "Odd Fellows", existing in America since 1819; and have their meetings at No. 1, Struvestrasse, third floor, on Mondays and Wednesdays in the evening at 8 o'clock.

The **Kreuzschule,** a Gymnasium, or Grammar-school, situated in George Square, was built in 1864—65, in the Gothic style and adorned with the statues of Luther and Melanchthon, and the allegoric figures of Grammar, Mathematics, History, and Poetry. The staircase is very beautiful. Its perspective is closed at the top by a niche with a figure bearing in its hands a book and torch, symbolical of the device of the school "Schola crucis, schola lucis". The hall (Aula) is

profusely decorated with sculptures, and a cycle of frescoes, by Professor Dietrich.

Japanese Palace, in New-town, was built by Field-marshal Count Flemming, in 1715, of whom August II. bought it, 1717, who enlarged and beautified the building, and choosing it for his summer-residence, decorated it with splendid Japan and China porcelain, Indian tapestry, and pictures. The building has two stories and an entresol; the projecting middle part rests on an arcade which forms the principal entrance. The roof is of copper and cost 12000 Thlrs. King Friedrich August I. converted the palace to its present destination at an expense of 83,000 Thlr., devoting it to the reception of the treasures of art and science, which his ancestors and he himself had collected. In the entrance hall are placed 17 colossal busts executed in marble after antiques. The palace contains now in its lower stories the collections of antiques, coins, and porcelain, and in 27 rooms of the upper stories the royal library.

The **Museum** was built after G. Semper's designs in the years 1847—55, at an expense of 420,000 Thlrs. It is a beautiful edifice in the noblest style of the Renaissance, rising from a groundwork of roughly hewn sandstone in the shape of a rectangle, and consisting of a middle structure, crowned with a cupola, and two wings. The harmonius proportions, the chaste simplicity, and expressive beauty of the building produce

a very favourable impression on the beholder, and render it worthy of its destination, that of being a convenient and appropriate receptacle for one of the finest collections of paintings in the world. Two eminent men, Rietschel and Hähnel, vied with one another in adorning the exterior of the building with pillars, medallions, allegorical figures, and stucco-work, which deserve a study for themselves. On the top are placed the figures of Pericles with a helmet on his head, and a roll in his hand, indicating the warrior, and the embellisher of Athens, who made that city the wonder and admiration of Greece; — Phidias, his friend, the greatest sculptor and statuary of Greece, with chisel and mallet in his hands; — Lysippus, of Sycion, another distinguished statuary, and a contemporary of Alexander the Great who is reported to have said, that no one should make his statue but Lysippus, and no one paint him but Apelles; — and Alexander the Great, as patron and protector of art and artists. Beneath the dome is the portal with three thoroughfares. The four stone pillars are richly ornamented with sculptures. On the left is represented, Hercules covered with the skin of the Nemean lion, fighting against the Lernean hydra; — Perseus saving Andromeda from the sea-monster by means of the Gorgon's head. The next pillar presents Jason triumphantly holding up the golden fleece; — and Theseus slaying the Minotaur. — Entering the portico leading to the Zwinger-court we see over the

portal, on the left, Hercules delivering Prometheus chained to a rock of Mt. Caucasus; — on the right, Cupid kissing Psyche; — both the representations serve to express the truth that every Art-idea can be vested with a visible, truly artistic form only by treating the subject with power, love, and ardour. — As the sculptures on this front of the building are expressive of the classic age, so the other front facing the Zwinger-court represents in its ornamental carvings the idea of biblical history and legends. There is Samson tearing the lion; — Sigfried, the dragon-killer; — Judith carrying the head of Holofernes; — and St. George victorious over a dragon. At the sides of the upper windows are relief-figures representing the history of the Old Testament — Adam and Eve, etc. — and that of the New Testament — Mary with the child; John the Baptist, etc. — The top of the edifice is surmounted by the life-size figures of Goethe, Cornelius, Holbein, Durer, Giotto, and Dante. A little lower down, beneath the cupola, the figures of the great Italian masters, Raphael, Sanzio, and Michel Angelo. Under them are the genii of Painting, and the formative arts; and two reliefs representing Jacob seeing the angels ascending and descending the ladder of heaven; and Jacob wrestling with the angel. The inner arrangements of the building have been kept in unison with its external appearance. The strictest simplicity is prevailing, and every overloading with ornaments avoided to prevent the attention of visitors

from being diverted. The staircase is constructed in a noble style, and deserves notice. The groundfloor of the edifice contains the collections of engravings, drawings, and plaster casts; the first and second floor, the gallery of pictures, in 46 apartments (see Collections).

The **Polytechnic School,** in Anton's Platz, is a handsome building, containing the necessary number of lecture-rooms, a good library, an excellent laboratory, a collection of models, and the residence for the Director. The house, however, proving too small for the present time, government has decided on erecting a larger building in Reichs Strasse which is now in the process of being built.

The **Police-Office,** behind the Frauenkirche, was formerly the palace of a Count Cosel who had fitted it up with great pomp. In 1852 Government bought it, and converted it to its present use.

The chief **Post office,** in the Post Platz, was built in 1831. Its front and two wings enclose a court closed at the back by an iron railing and a gate.

Railway Stations: The Saxon-Bohemian station in Altstadt is the only one deserving notice. It consists of a symetrical complex of seven buildings, of which the middle structure, in horseshoe form, contains two stories and an entresol; whilst the wings and intermediate parts have only one story. It contains the offices of the administration, and the residences of some offi-

cials. The open place in front of the station being adorned with grass-plots and two fountains makes a good impression of Dresden on visitors arriving by that line.

The **Royal Theatre** having been destroyed by fire in 1869, a new building will be erected on the same spot, but nearer the Zwinger-garden, which, from its design, promises to become a noble ornament to the city. In the interim a theatre of wood has been put up in which the performances are continued every day. The theatre, as well as the Opera, being of good repute, the performances enjoy a numerous audience among strangers. Tickets are sold at the box-office between the hours of 11 and 3 daily, and must be procured in time to secure a seat. The performances begin in summer at 6½, in winter at 6 o'clock, and end generally by 10 o'clock. The prices for tickets vary from 1½ Thlr. down to 5 ngr., to answer the means of all classes of theatre-goers. The new building the completion of which will require several years, will be erected after a design by Professor Semper, and necessitate an expense of about 800,000 Thlrs.

The orchestra, or Royal musical chapel, consists of 70 musicians, and may be called excellent. Their office is to perform every Sunday at highmas in the Catholic church, at Operas, and Court-concerts.

There is, besides, a **Volkstheater,** in Circusstrasse, for the representation of popular plays. A new theatre is also in the course of building

in New-town for the accommodation of the inhabittants of that part of the city.

The **Town-hall** (Rathhaus) situated in the old market-place, does not distinguish itself by its style from its neighbouring houses. Indeed, if it were not provided in the middle of the roof with a clock-tower, it would outwardly not differ from any other modern house. It contains the offices of several town-corporations. Of the Town-hall in Neustadt the same may be said as to external appearance.

The **Zwinger,** this combination of pavillions and galleries, in the richest, almost too much overloaded, style of the renaissance was built by August II. the Strong, in 1711 after a design by the architect Pöpelmann, and originally intended, with the enclosed ground, to be the entrance-court to a new palace, which that prince, in his fondness for magnificence, contemplated to erect for himself; an idea which, however, was never carried out. The whole complex consists of six pavillions connected one with another by galleries, and has three portals. It encloses on three sides a piece of ground, 260 paces long and 170 wide, in which in former times feasts were celebrated with the utmost splendour. At present the space is nicely laid out with grass-plots, flower-beds, and basins, and embellished by the monument of Friedrich August, the Just. In summer the principal walks are lined with

the orange-trees from the orange-house in the Herzogin-Garten. The very extensive interior of the Zwinger, some apartments of which have their ceilings decorated with paintings by Torelli, Pellegrini, and Sylvestre, contains the Historical Museum, the Museum of Natural History, and the Collection of Mathematical and Physical Instruments (see Collections).

Bridges. The old bridge over the Elbe (Augustus-Brücke) arrived, after many disasters caused by war or river, at its present shape in 1727—31. It is one of the longest stone bridges in Germany, and of a very solid construction, in order that it may resist the force of the stream, and the shocks of floating masses of ice in the spring. In 1813 the fourth pillar with the two adjoining arches was blown up by the French, to effect which they used 1570lbs of gunpowder. In March of 1845 the stream rose in 24 hours 22 feet and injured the bridge to such an extent as to require some years for the repair.

Since 1730 it has been made a rule by the police that foot passengers in crossing the bridge always take the path on the right hand to prevent collision and confusion.

The **Marienbrücke** was constructed in 1846-50. It is a handsome bridge decorated with little turrets, and has a breadth of 60 feet, of which 28 have been allotted to a viaduct for the railroad, and 32 feet to the traffic of the town.

Education.

Dresden offers great advantages for the education of children, a fact which causes a considerable number of English and American families coming over to the continent, to settle in Dresden for the purpose of giving their children a thorough school-education. The high state of the German schools, public as well as private, is a fact acknowledged throughout the world.

Dr. **Zeidler,** a gentleman of extensive acquirements, and principal of a college, receives into his school at 5, Seidnitzer Strasse, a number of German, English, and American youths to give them a sound German, classical, mathematical, and commercial education. The amiable character of his domestic circle renders his college an agreeable as well as profitable residence, so that his house is much to be recommended to parents who are seeking for a thorough educational establishment where the pupils are kindly treated, liberally boarded, and carefully trained.

Another school which has established for itself a very good reputation among strangers, and which deserves to be recommended as highly efficient, is Mr. **Mueller's Educational Establishment,** 10, Linden-Strasse. Mr. Mueller receives boys, the sons of gentlemen, as boarders, or day-pupils, to prepare them for the middle class of a gymnasium, or for a commercial school; — also girls, as day-pupils, in classes quite separate

from the boys', to give them a sound general education. — A Kindergarten is also attached for the reception of children from 3 to 6 years old. Parents anxious to meet with a school in which their children enjoy not only kind treatment and sound instruction, but in which also their hearts are formed, and their moral and physical faculties perfected, may confidently intrust them to this school.

Home for Young-Ladies.

A large number of English and American Young Ladies are annually coming to Dresden, who, having completed their school education are desirous of improving themselves in languages and other accomplishments, to effect which Dresden with its elevated state of culture, its refined taste, and the high rank it occupies in the world of art, is more qualified, than any other city in Germany. To such Young Ladies, Madame Brandenburg who resides at 15, Walpurgis-Strasse, offers the advantages of maternal care, and a pleasant home-life. She enjoys the patronage of many English and American families in Dresden and abroad, and may confidently be recommended to parents, guardians, and independent ladies.

The Study of German.

The object of many English and Americans, fixing their residence for some time in Dresden,

is to attain in the shortest time possible a mastery of the German language. Theere is, indeed, not a better way to acquire a foreign language than to live in the country where that tongue is spoken; and persons endowed with some talent, and having the earnest desire, to make use of it, may accomplish their purpose in a short time. However a great deal of such success depends also on the ability and method of the teacher. If the teacher gives his whole mind to his profession, if he is ambitious to forward his pupils, and recognises in their proficiency an honor to himself of which he has reason to be proud — the pupils must needs derive much benefit from his instruction; but if, on the contrary the teacher attends to his task in a drowsy, mechanical manner, only for the sake of pocketing his fees, and never caring about the progress or non-progress of his pupils, the accomplishing of their object, if not defeated entirely, will at all events be considerably retarded. As in other cities, so also in Dresden, a great many ignorant persons, especially females, have, in want of occupation, and considering teaching an easy, genteel way of earning a livelihood, been tempted to set up for teachers. The competition being so large, the charge of these persons for instruction — if this term may be justly used for it — has, as is always the case under such circumstances, been reduced to some times a mere nominal compensation. Strangers allured by the cheapness of the terms and engaging the service of such

teachers, undertaking for a livelihood a duty for which they have neither taste nor aptitude, will be exposed to the consequences of having their studies drawn out to an unreasonable length of time, and of acquiring a very questionable German. A teacher, bred to scholarship, and able and conscientious in his profession, will charge 1 thlr. for a lesson. But such a lesson will benefit a pupil who himself has enjoyed a good education, more than half a dozen at 10 ngr. each of a person arrogating the name of teacher. A list of recommendable professors and governesses is kept at the British and American Agency, 22, Victoria-Strasse.

An **Institution of Languages** has been opened by Mr. **Radunski,** at 17, Mathilden-Strasse, where ladies, gentlemen, and children, are taught in separate classes, or private lessons. The Principal is a gentleman of great energy who, by a conscientious discharge of his duty as instructor, endeavours to gain for his establishment the acknowledgment it deserves.

The British and American Register and Dresden Advertiser

is an unpretending weekly paper, appearing every Saturday. It was called forth by the desire of a great number of English and Americans who residing at Dresden, and not sufficiently familiar with the German language, expressed the wish of having an English advertising paper

established, in which the trades-people of Dresden might have an opportunity of advertising and recommending their goods or professions to the colony; and strangers an opportunity of giving information intended for their countrymen only, or to make communications for the general benefit of the colony, which the publisher is always ready to insert gratis. The paper contains besides a list of the public exhibitions and royal collections, and the time when open to the public, also much information desirable to the visitor of Dresden. Travellers should on their arrival at an hotel ask for the paper. Strangers taking their residence in Dresden for any length of time are requested to send their addresses to the Advertiser Office, 22, Victoria-Strasse, to enable the publisher to send the Advertiser to them regularly.

Magazines and Shops

in which Travellers will take an interest, and which deserve to be recommended.

The library of Mr. **Burdach,** bookseller to the royal court, at 18, Schloss-Strasse, opposite the royal palace, is a pleasant lounge, and enjoys the patronage of the English and Americans in Dresden. Besides the best and newest productions of German, French, and English literature, and also guide-books, railway-books, Bradshaw, maps, and views, likely to be useful and interesting to travellers, there is a large stock of illustrated works, en-

gravings, photographs and albums of the Dresden gallery, chromo-phothographs, and chromo-lithographs in oil, and other objects of art, for sale here. Mr. Burdach has the depot of the **catalogues of the Dresden gallery,** and the other royal collections in Dresden, and keeps a complete stock of the Tauchnitz and Asher editions. Lists and catalogues of new English and American publications, gratis. Foreign news-papers and periodicals may be ordered here for any length of time. The proprietors of the business. speak English, and are very civil and obliging in furnishing all sorts of information to strangers.

Travellers who are in the habit of visiting picture-shops in order to collect objects of art, will find in Mr. **Reinhard's** Gallery, 1, Mathilden-Strasse, a fine collection of Oil-paintings, Water-colour-Drawings, etc., by the best modern masters. Mr. Reinhardt also undertakes the packing and forwarding of pictures bought of him. Lovers of art should not neglect paying a visit to this establishment.

Mr. **Franz Till's** Collection of Porcelain paintings, in Struve-Strasse, corner of Prager Strasse, is unquestionably one of the choicest and most diversified. Most of English and American travellers, passing through Dresden, provide themselves at this establishment with copies of celebrated pictures in the Dresden gallery. The workmanship of Mr. Till's paintings is much

more highly finished than that of any other painter on porcelain in Dresden. The gallery decidedly deserves a visit.

Ernst Arnold, in Schloss-Strasse, corner of Sporergasse, keeps an extensive stock of first-class copies of the Dresden Gallery, engravings, photographs, and porcelain-paintings. Travellers interested in works of art will do well to visit this establishment.

Mr. **L. Hoffarth,** 15, See-Strasse, keeps the most extensive stock of Music, where Travellers may provide themselves with music both classical and general, of the best composers, at very low prices. He has also a musical lending library for the convenience of residents.

Mr. **R. Hertzsch's** Pianoforte Magazine, 22, Marienstrasse, has no equal in Dresden, perhaps even not in Germany. His exhibition of instruments, occupying a suite of several rooms, comprises the high-class productions of the most eminent makers, such as Steinway, Bechstein, Blüthner, and others. Grand Pianofortes, and Pianinos of exquisite workmanship and the most brilliant tone, may be had here at comparatively low prices for sale or hire. Being made of the very best seasoned materials, these instruments may be transported to any country, as they will keep well in tune in all climates.

A great attraction for ladies is Mr. **Bluth's** Lace and Embroidery shop in 6, Prager Strasse, where the most costly lace articles of every description are exposed for sale. It is well-known that the women in the mining district of the Erzgebirge (ore mountains) employ themselves chiefly in making lace, and that this production is entirely equal to the manufacture at Brussels. Mr. Bluth having a lace manufactory at Schneeberg is thereby enabled to sell the finest, and in other towns most expensive, kind of lace, at very low prices; a circumstance by which many ladies visiting Dresden are induced to make their purchases at this establishment.

For articles of hosiery, linen, and embroidery, the shop of Mr. **R. Wippern,** 2, Ferdinand-Strasse, may be recommended, where travellers may buy ready-made articles, or have their orders executed in the shortest time.

To house-keepers and families Messrs. **Weigel** and **Zeh's** shop, 26, Marien-Strasse, may be recommended, where they will find, besides a great many domestic articles, Liebig's meat-extract, and children's food, extracts of malt and coffee, condensed milk, maizena, Mayer's pectoral syrup, and other household medicines. Also black and coloured inks, water-colours, painting brushes; tinctures, soaps, and toothpowder; patent safety-matches, and a great variety of drugs and chemical preparations.

Collections of Works of Art and Science.

One of the first objects usaully visited by strangers is

The Picture Gallery

in the Museum, near the Zwinger.

This world-renowned collection was originated in 1722 by Augustus II. who gathered together the pictures, dispersed in various Electoral palaces, into one gallery, and placed them in the old stable-building in the New Market. Augustus III. greatly increased the collection, and in fact enriched it with its greatest treasures such as Raphael's Madonna di Sisto, (for 20,000 ducats), six pieces by Corregio and other masterpieces which he bought of the former ducal gallery at Modena, also the Madonna by Holbein which gave rise to so much controversy, in 1872, and other pictures. The collection, constantly increased by the munificence of consecutive princes, was placed in 1855, in the Museum, built for that purpose.

It is open to the public gratis on Tuesdays, Thursdays, Fridays, and Sundays, from 10 to 3. On Mondays, and Wednesdays, admission 5 ngr. On Saturdays 15 ngr. — Walking sticks and umbrellas taken care of in the entrance-hall, gratuity 1 ngr.

A few of the choicest works are set down here for the guidance of the spectator. Such as deserve particular attention for their acknowledged merit are marked with *.

The larger rooms are indicated by letters, and their four sides by numbers, whilst on the contrary the cabinets are marked with numbers, and their sides with letters. This will enable the spectator to easily find out the picture mentioned in this guide. Besides, each picture bears at the top the artist's name, and at the bottom the number in the catalogue.

A. (Corner room towards the north) **Raphael's Maria with the Child,** known under the name of **Madonna di San Sisto.** It is the greatest treasure of the gallery, a far-famed picture not surpassed by any other work of Raphael's. The Virgin who is soaring up to heaven with an expression in her eyes of leaving all earthly concerns behind, and of being lost in the anticipation of the heavenly joys she is to meet, bears in her arms the Divine child. Pope Sixtus from whom the picture is named, is represented on the one side gazing with pious awe upon the Virgin. On the other side kneels St. Barbara, in youthful beauty. Below this group are two angelic children the innocent expression of which cannot be too much admired. Their eyes upturned towards the central figures of the picture seem to beam out the praises of the Holy Virgin. The picture is the most precious acquisition made by Augustus the Strong for the benefit of the Gallery. After twenty years negotiation he was at-last so fortunate as to acquire

this gem from a convent at Piacenza for 20,000 ducats.

B. 1. *62. Carlo Dolci. — St. Cecilia, playing the organ. One of the best pictures of the painter.
63. — Our Saviour blessing the bread. The same as the picture at Burleigh.
*70. An old copy of the Madonna della Sedia.
*129. Battoni Pompeio. — Penitent Magdalena.
2. 82. Giulio Romano. — Holy Family, with a basin. — A copy of Raphael's Madonna della Seggiola, not much inferior to the original at Florence.
3. 78. Caravaggio. — A round copper shield, representing a cavalry-skirmish.
333. L'Orbetto. — St. Stephen stoned to death.

C. (Corner room on the left.)
3. *313. Paolo Veronese. — Leda visited by Zeus in the form of a swan.

D. 1. 152. Correggio. — The Virgin and infant Jesus, in a glory, surrounded by angels, soars over St. Germinianus and St. Rochus.
*154. — The adoration of the shepherds, known by the name of "the holy night".

This excellent work which was begun about the year 1522, shows that masterly management of light and shade in which Correggio is unrivalled. — Mrs. Jamieson speaks of it in the following manner: "Correggio has here converted the literal representation of a circumstance of sacred history into a divine piece of poetry, when he gave us that emanation of supernatural light streaming from the form of the celestial child, and illuminating the ecstatic face of the Virgin mother, who bends over her infant undazzled; while another female draws back, veiling her eyes with her hand, as if unable to endure the radiance. Far off through the gloom of night we see the morning just breaking along the eastern horizon — emblem of the 'day-spring from on high'." —

3. 44. Andrea del Sarto. — The Sacrifice of Isaac.

4. 305. Paolo Veronese. — Susan in the bath.

E. 1. 300. Paolo Veronese. — The wedding at Canaan.

362. Trevisani. — The infanticide at Bethlehem.

*236. Titian. — A reclining Venus, like that in the Fitzwilliam Museum, probably a copy by Sassaferato.

*244. Palma Vecchio. — A reclining Venus.
302. Paolo Veronese. — Christ bearing the cross.
4. *225. Vecellio. — Cupid crowning Venus. At her feet a man playing the lute.

F. 1. 178. Caravaggio. — The Card-players. A young soldier cheated by two older comrades — full of truth and nature.
450. Annibal Caracci. — Assumption.
*513. Guercino. — Lot with his daughters.
529. Gennari. — Painting (an allegory).
530. Franceschini. — Penitent Magdalen comforted by women.
2. 365. Trevisani. — Mary showing John the sleeping infant.
*470. Guido Reni. — Venus to whom Cupid hands an arrow.
3. *565. Bartolomo Biscaino. — The adultress before Christ.
4. 512. Barbieri. — Dorinda lying in the arms of Linco who shows Silvio her wound.

H. 1. 581. Fapresto. — Susan.
593. Solimena. — Virgin with the Infant Jesus, and St. Vicentius di Paula.
3. 573. Giordano. — The Rape of the Sabines.
*608. Lo Spagnoletto. — Holy Mary of Egypt kneeling before her grave, an Angel dressing her with a winding-sheet.

4. *634. Murillo. — Mary holding the child in her lap.

I. 1. 838. Rubens. — Bethseba sitting before a fountain, a young Moor bringing her a letter.

841. — Cloelia, a Roman virgin, one of the hostages given to Porsena, who escaped from the Etruscan camp, swims with her companions across the Tiber to Rome. She was sent back by the Romans to Porsena who was so struck with her gallant deed, that he not only set her at liberty, but allowed her to take with her a part of the hostages.

*845. — Rubens's two sons.

985. Van Dyk. — Portrait of Charles I.

987. — Portraits of Charles I. children.

3. 823. Rubens. — The Lion Hunt.

825. — Diana and her Nymphs returning from hunting.

4. *981. Van Dyk. — Jupiter descending on Diana in the form of a golden rain.

K. 1. 895. Snyders. — A Bear Hunt.

1112. Honthorst. — A Dentist drawing teeth by candle-light.

2. 1225. Rembrandt. — His own portrait, with his wife sitting on his knee, and a glas of wine in his hand.

3. 837. Rubens. — A Boar Hunt.

1267. Bol. — Jacob beholding in his dream the ladder to Heaven.
1319. Koninex. — A Hermit reading.
1579. Weenix. — Game.
L. 2. 1214. Rembrandt. — Half-length picture of a laughing woman.
1221. — An old woman weighing gold.
1222. — A young man in armor.
M. 2. 838. Rubens. — The Judgment of Paris.
*839. — The Garden of Love.
N. *1809. Hans Holbein. — The Virgin with the Infant Jesus. The family of Jacob Meyer, Burgomaster of Basle, kneeling before her. This is undoubtedly Holbein's best performance.

The question as to the genuineness and priority of the rival Madonnas of Darmstadt and Dresden was two years back disturbing the whole world of art. The result of much controversy and close examination is, as regards priority and genuineness, in favor of the Darmstadt Holbein. The Dresden example is considered to be a later replica of the Darmstadt picture done under Holbein's directions, perhaps in part by his hand. This theory is supported by the important fact that the actors in this supposed later painting have all aged a few years in appearance; a fact, which seems to imply that the artist, who-

ever he was, had before him the same models as those from whom Holbein originally worked. Waiving the question of genuineness, in point of beauty and elegance both of composition and pose, the Dresden picture has carried off the palm. It is true it is, save in exceptional portions, less virile, but what is lost in force is gained in the more popular quality of softened beauty.

1810. — Portrait of Mr. Marett, goldsmith to the king Henry VIII. of England.

1811. — Original Drawing to the above.

1813. Van Dyk. — The Virgin with the Child, in a rich Gothic chapel.

*1722. A. Durer. — Christus on the Cross.

Cabinets I to 21.

1. a. 435. Francia. — Adoration of the Shepherds and Kings. (Bologna school).

c. 85. J. Barroccio. — Hagar and Ishmael by a fountain in the wilderness. (Roman).

*153. Correggio. — The recumbent Magdalen, one of the sweetest and most pleasing, as well as the most faultless pictures ever painted. It is distinguished for its peculiar softness of outline, and is executed in the artist's best manner.

3. a. *528. Carlo Cignani. — Joseph and Potiphar's Wife. A Masterpiece. (Bologna).
505. F. Gessi. — St. Magdalen, in the cavern.
3. c. 416. Pietro Rotari. — St. Magdalen. (Venetian).
475 & 479. Guido Reni. — Christ with the crown of thorns. (Bologna).
454. Annibal Caracci. — Head of Christ.
4. *222. Titian. — The Tribute Money. A painting unique in its kind, uniting all the richness of colour which characterises the master, with a minuteness of finish egual to a miniature, and rewarding the closest examination.
5. c. 402. Guiseppe Nogari. — A Miser putting money out of a bag. (Venetian).
543. Lo Spagnolo. — Ecce Homo. (Bologna.)
6. b. *686. 688. Antonio Watteau. Picnics. (French).
*654. Claude Lorrain. — The Flight into Egypt.
7. a. 1132. Van Goijon. — A Stream, and Cottages. (Netherland).
8. a. 1155. J. D. de Heem. — Fruit and Lobster. (Dutch).
1350. Wouverman. — Fishermen on the strand.
1351. — A Gentleman on horseback before a smithy.
b. 1050. Nefs. — Interior of the Cathedral at Antwerpen.
1368. Wouverman. — The Start.

1369. Wouverman. — Bear Hunt.
c. 1339. — The Smithy.
1372. — Repose.
9. b. 1373. — A Lake, in front Stag-hunting.
1374. — The Camp.
10. a. 1405. Berghem. — Landscape.
1407. — Landscape.
b. 1445. Ruisdael. — A wooded scene, with a waterfall in the foreground.
1447. — The Chateau of Bentheim. An excellent picture.
11. a. 1439. — A Wood-path.
b. *1436. — The Hunt, a wooded scene with a piece of water in the foreground. This is considered one of the best pictures Ruisdael ever painted; the effect of the light thrown upon the water is quite magical.
*1437. — A Jewish Cemetery.
*1443. — The Convent.
12. a.*1355. Wouverman. — The Start.
*1356. — The Return.
13. a. 1118. Poelemburg. — Landscape in Italy.
1523. Van der Velde. — A Landscape with a Ruin, and Cattle.
c. 1524. — A Woman drinking.
1525. — On the Ice.
1526. — Cattle feeding.
1031. Tilborch. — A Dutch Wedding.
14. c. 1242. Terburg. — An Officer writing, and a Trumpeter.

*1243. Terburg. — A Lady in a satin dress washing her hands.
15. a. 912. Teniers sen. — A Dutch Bleachery.
913. — A Dutch Wake.
*921. Teniers jun. — An old Man writing.
c. 915. — Flemish Wake.
919. Peasants in an Alehouse.
*928. — The Alchymist's shop.
16. b. 1341. Wouverman. — The Skirmish of Cavalry.
c. 1305. Metzu. — A Gentleman and his Wife drinking in a tavern.
*1308. — The Poultryman.
*1310. — The Lacemaker.
17. a. 1156. Heem. — Fruit.
c. 1635. Werff. — Shepherd.
1640. — Magdalen.
1641. — Judgment of Paris.
*1645. — Abraham casting out Hagar.
18. c. 1740. Franz Mieris. — A Lady in Fur with a lap-dog.
1443. — A Savant mending a Pen.
1464. — A travelling Tinker mending a Pan.
*1476. — The Artist's Studio.
1565. Schalken. — A Girl reading by candle-light.
1568. — A Girl examining an Egg.
b. *1365. Wouverman. — A Skirmish and a burning Windmill.
c. *1137. Dow. — The artist himself, when young, playing on a violin.
1139. — A Dentist drawing a Boy's Tooth.

1140. Dow. — A Hermit in a cave. Elaborately finished.
1480. Hondekoeter. — Cock and Hen protecting their Chickens against a bird of prey.

20. a. 724. Brueghel. — Hell.
*1342. Wouverman. — The Start.
*1343. — The Return.
b. *1527. Netscher. — A Lady playing on the Piano.
1533. — A Lady with a Dog.

In the second Story.

22. b. 2038. Graff. — The Artist's own Portrait.
2010. Raphael Mengs. — Magdalen.
*2022. Angelica Kaufmann. — Portrait of a Lady.
2024. Vogel. — The portraits of his two Boys. A lovely picture.
23. a. 1726. A. Durer. — Virgin and child. On the right St. Sebastian; on the left St. Antony; Figure in the middle, by an unknown master.
1820. Holbein's school. — Erasmus of Rotterdam.
d. 1717. Van Eyck's school. — Christ apprehended. (Night-piece.)
24. b. 1753. — Judith and Lucretia.
1781. L. Cranach's school. — St. Catharine with a Sword in her right hand.
c. 1747. L. Cranach. Christ blessing Children.

25.a. 806. A. Franken. — The Adultress.
d. 808. — Christ bearing the Cross.
27.c. 1281 & 1282. Kamphuysen. — Two Moonlight Landscapes.
d. 1693 & 1694. Mans. — Two Winter Landscapes.
28.a. 1889. J. Roos. — A cattle piece.
b. 1746. J. Heinz. — Loth and his Daughters.
30.a. 1899. F. W. Tamm. — Pheasants and bird of prey.
1876. 1877. Henry Roos. — Italian Landscapes, with cattle.
31.a. 666. Bourguignon. — A Battle-piece.
*709. French school. — Christ on the cross, between the two malefactors.
b. 656. After Claude Lorrain. — A good Landscape.
d. 1584. 1585. F. Millet. — Two Landscapes.
32.a. *1. Resurrection. On gold ground. (Byzantine.)
2. Transfiguration.
14. Giottino. — John the Baptist in prison. (Florentine).
33.d. 329. Cl. Ridolfi. — The Annunciation.
331. L'Orbetto. — Simon in the Temple holding the Infant Jesus in his arms.
34.a. 358. A. Celesti. — Bacchus and Ceres.
b. 122. C. Marotti. — A young woman, surrounded by fruits. The fruits are by Carlo di Fiore.
35.b. 2309a. Dietrich. — Landscape, in Salvator Rosa's style.

37.b. 496. F. Albano. — Galathea riding in a shell drawn by dolphins, and surrounded by Cupids.

In the Ground-floor.

Paintings in Crayon (pastel).

40. a. 2073. Guido Reni. — St. Francis of Assisi.
2075. Raphael Mengs. — His own Portrait.
b. 2159. Rosalba Cariera. — A picture of the Virgin.
41. a. *2086. Raph. Mengs. — Cupid sharpening a gold Arrow. An excellent picture.
2089. J. C. Liotard. — His own Portrait.
*2091. — A Maid-servant bearing a tray with chocolate. Very good.
c. 2129. Rosalba Cariera. — Clio.
2148. — Peace, or Honor and Victory.

Oil Paintings.

42. a. 2262. Dietrich. — Landscape.
c. 2286., 2287. — Parisians in the country.
2272. — Nymphs after bathing.
43. a. 2310. Antonio Canale. — Venice.
b. 2317., 2318. Canaletto. — Verona.
44. a. 2345. — The Sonnenstein.
2843. — Market-place at Pirna.
b. 2338, 2339. — Views of Dresden.
c. 2352, 2353. — Views of Pirna.
45. a. & **b.** Several Views of Dresden and Pirna.

In this apartment is also in a special case which is opened only on the first Tuesday of every month, the

Collection of Miniatures.

It contains partly copies of pictures in the Gallery, partly portraits of persons remarkable in History.

In the **Pavilion,** next to the room **L** are placed the pictures of artists still living. It is divided in to three apartments.

1. In the first room.

2379. F. O. Georgi. — Jerusalem and Moria.
2062. C. D. Friedrich. — Hay-making.
Without No. — Th. Choulant. — Engelsburg in Rome.

2. In the middle room.

2059. Dahl. — Landscape in Norway.
2048. Schurig. — John, Bishop of Speyer, protecting the Jews persecuted during the first crusade.
2067. Mühlig. — Monks attacked by robber-knights are liberated by the steward of the convent.
2056. Baehr. — Wizards prophecying death to Iwan, the Terrible, Czar of Russia.
2069. Schuster. — Attack on Borodino by Saxon cavalry.

Between the partition walls.

a. 2374. Hofmann. — The Adultress.
2046. L. Richter. — Landscape, with a bridal procession.

b. 2383. Friedrich. — A Giant's cairn.
2381. C. G. Carus. — Moonlight Landscape.
2382. Dahl. — Mountain Stream.

c. 2357. A. Lier. — Landscape on the Oise.
2054. Kummer. — Landscape in Scotland.
2072b. Fiebiger. — Landscape in Bohemia. with mount Lobosch.

d. 2058. Oer. — A. Durer in Venice.
2066. Pappritz. — Valley of Elche in Spain.
2068. M. Müller. — A Child reading.
2072a. J. S. Dahl. — The Ferry near Tallemarken in Norway.

e. 2072c. Oehme. — Country in Saxon Switzerland.
2072e. Lasch. — Children's Joy.

3. In the third room.
2070. Plüddeman. — Emperor Frederick Barbarossa at the imperial diet at Besançon, 1157.
2071. Hammer. — A Wild Sow, with her young ones.
2072g. Leonhardi. — German Woodland.
2069a. Schuster. — Battle of Jena 1806.
2072. Krüger. — A Village.
2052. Eliza Puyrache. — The torn Wreath.
2051. Roeting. — Columbus before the Council of Salamanca.

The room G. beneath the cupola affords by its elevation a fine view over the rooms H and F. It is decorated with Gobelins. The lower six are Flemish, probably after cartoons by Quintin Messys, and represent: 1. Christ bearing the cross; — 2. Crucifixion; — 3. Adoration of the Shepherds. — 4. and 5. Ascension; — 6. The Lord's Supper.

— The other six are after drawings by Raphael: 1. Peter and John healing the lame; — 2. Paul punishing Elymas with blindness; — 3. Sacrifice at Lystra; — 4. The miraculous draught of fishes; — 5. Christ saying to Paul: Feed my sheep. — 6. Paul preaching at Athens.

Collection of Engravings.

In the ground-floor of the Museum.

Open to the public gratis on Tuesdays, Thursdays, and Fridays, from 10 to 2; on the other days, admission 5 ngr.

This collection began under Augustus II. and was constantly increased by the subsequent electors and kings. At present it contains upwards of 350,000 plates, from the first attempts at engraving down to its present state of perfection; also the rarest engravings and hand-drawings of the greatest masters of different schools.

In the first room are the Engravings and Etchings, arranged after schools, in cases. Visitors who wish to inspect more closely the works of any engraver, or of any particular subject such as landscape, genre, architecture, etc., may have the desired portfolio taken out.

In the second room are the Hand-drawings of celebrated masters, in 51 cases. In each of the two rooms several hundreds of engravings and drawings are hung up against the walls, as representatives of the various schools, and for the convenience of visitors.

Meng's Museum of Plaster Casts.

In the south part of the Museum.

Open gratis on Mondays and Thursdays, from 10 to 2; on the other days, admission 5 ngr.

This collection contains several thousands of casts taken from the most famous works of sculpture of antiquity. Its origin dates from 1782 when king Charles III. of Spain ordered Raphael Mengs, the painter, to have casts executed of the best sculpture-works of historical or artistic renown. Augustus II. bought the duplicates of these casts of Meng's, widow, as a foundation of the collection which afterwards was increased by considerable and valuable acquisitions. Entering first the side-room A, on the right, we note among the

Assyrian, Egyptian, and **Etrurian works:**

The Obelisk from Niniveh; with representations of a horse and stag hunted by lions, a Bactrian camel, monkeys, etc. The inscription tells us the history of the reign of Temenbar, Sardanapal's son. — No. 3. A Lion hunt, an Assyrian relief by Nimrud, from the original in the British Museum. — No. 4. Head of a slave. — No. 5 and 6. Syrian kings, with head-bands, and carrying spears, followed by slaves. — No. 7 and 8. Warriors. — No. 10. A precious fragment of a procession, a flute-player walking under palm-trees. — No. 12. The Syrian god Nisroch, a human figure winged, with a head like an eagle's. — No. 14. Head with a horned priest's hat. —

No. 17. Consecration of a tree, and the god Nisroch. — No. 18. A Bull Hunt. — No. 21. Egyptian Sphinx. — No. 23. Inscription of Rosette, a town in Lower Egypt, celebrated as a means by which it was possible to decipher Egyptian hieroglyphs in England for the first time. It was excavated by a French officer of the artillery in 1799. — No. 23. Etrurian Bronze reliefs.

B. Middle room. Old-Grecian Sculptures from Aegina, a rocky island in the middle of the Saronic gulf. The original ornaments of the temple of Jupiter Panhellenius were discovered in the island of Aegina 1811, and acquired by king Ludwig of Bavaria 1812. After having been skilfully restored by Thorwaldsen they are now one of the greatest treasures in the Glyptothek at Munich. There are two groups which once adorned the pediments of the temple. The one, representing Hercules and Telamon, fighting against the Trojan king Laomedon, consists of 5 figures: Hercules; Laomedon; Telamon; a fallen warrior; and a warrior stooping to withdraw a fallen comrade. The second group of 10 figures represents the contest over the body of Patroclus. Minerva; Patroclus; Ajax Telamonius; Teucer; Ajax Oileus; a wounded Greek; Hector; Paris; Aeneas; a wounded Trojan. The original done about 500 a. C. may be classed among the most valuable remains of ancient art that have reached us. — No. 23. An Apollo, with his long hair cut straight; one of the most ancient Grecian works,

in a style yet rude, found near Corinth. — No. 24. A three-cornered marble basement, representing the glorification of Dionysus of Delphi. — No. 26. Artemis. — No. 27. Pythian Contest; restored. — No. 32. Calydonian Boar Hunt.

C. Side-room on the left contains several reliefs and a few statues; and the apartment next to it only heads and busts of which may be mentioned 8—11. Venus; — 17. Virgil; — 25. Athlete; — 35. Pyrrhus; — 41. Vestal Virgin; — 48. Julius Caesar. — 75. John, the evangelist; — 79. Faith; — 95. Dante; — 97. Moses, after Michel Angelo.

Second room. Sculptures from the Parthenon. The sculptures of the Parthenon, the temple of Athena, on the Acropolis of Athens, are regarded as the master-pieces of ancient art. The tympana of the pediments were filled with groups of detached colossal statues, those of the East front representing the birth of Athena, Apollo's and Luna's chariots, Attic virgins; also Cecrops, the founder of Athens; Thallo, the Hora of Spring; and Carpo, the Hora of Autumn, both of which were worshipped at Athens; Nike, the goddess of victory (her wings wanting); Iris, the swift messenger of the gods; the Horses of Helios who has just started in the morning in his chariot, and of whom head and arms only are yet to be seen. The west front represents the contest between Athena and Poseidon for the land of Attica.

Athena is victorious and turns to her chariot which Nike drives. In the frieze of the entablature, the metopes were filled with sculptures in high-relief, representing subjects from the Attic mythology, among which the battle of the Athenians with the Centaurs. Along the top of the external wall of the cella ran a frieze sculptured with a representation of the Panathenaic procession, in very low relief. A large number of the slabs of this frieze, and a considerable number of other fragments, including some of the most important, though mutilated, statues from the pediments, were purchased by the English nation in 1816, and deposited in the British Museum. The worst of the injuries which the Parthenon has suffered from war and pillage, was inflicted in the siege of Athens by the Venetians in 1687, when a bomb exploded in the very centre of the Parthenon, and threw down much of both the side walls. Its ruins are still, however, in sufficient preservation to give a good idea of the construction of all its principal parts. Near the windows are some drawings of the Parthenon, as it appeared before its destruction.

In the **Rotunda**

deserve particular notice No. 3. A marble bust of Jupiter; — No. 5. A beautiful Caryatide, from the Acropolis; — No. 6. Pallas, a colossal marble bust, from the Villa Albani; — Irene, the goddess of Peace, one of the Horae; — Plutus, the god of wealth.

The fourth room

is filled with works of Grecian art, among which deserve attention: 1. Venus of Melos, an island in the Aegean sea; — 2. Venus of Capua; — 5. A frieze representing a battle of Amazones; — 7. Athlete, cleaning himself from the dust of the arena; — 10. Amazone; — 11. Silenus and the child Bacchus; — 18. Jason; — 21. Melpomene, one of the Muses; — 26. Satyr; — 28. Alexander; — 29. Apollo; — 30. A Boy worshipping; — 31. Alexander, in his riper years.

The fifth room

is divided into 3 compartments of which the two first contain Grecian and Roman works, and the third productions of the Middle ages and modern time. There is a great number of particularly beautiful and interesting objects placed in this room. The following Nos. are of acknowledged merit:

Division A. 2. Medea with two daughters of Pelias; discovered at Rome 1814; — 3. Amazone; restored by Thorwaldsen; discovered in Salamis 1813; — 5. The Muse of Tragedy; from the villa Hadriani at Tivoli; — 7. Horned Triton crowned with vine. In the Vatican; — 10. Hercules; found near the Vesuvius; — 11. The 3 Parcae; discovered at Rome; — 13. The Medicean Vase at Florence with ornaments representing the sacrifice of Iphigenia; — 17. Grecian Tombstone; — 22. Statue of Cupido; from the time of Praxiteles, one

of the most distinguished sculptors of Greece; — 23. Head of a Grecian statue of Alexander; — 25. Hermes, in a sitting position; — 28. Niobe and her Children; a beautiful group in Florence; — 32. Menander, the distinguished poet of the New Comedy at Athens. In the Vatican; — 38. Aphrodite parting with Anchises. Bronze relief discovered in Epirus; — 43. Hermes, as patron of all gymnastic games, and protector of all Palestrae or Gymnasia; — 48. The Borghese Gladiator; a well-known statue; at the Louvre; — The Grinder; a small copy of the celebrated marble statue at Florence; — 51. Serapis, an Egyptian divinity; colossal marble bust in the Vatican; — 54. Infant Zeus suckled by the goat Amalthea; in the Museum of the Capitoleum; — 62. Apollo; — 64. Relief from a tomb, representing a repast; in the Louvre; — 67. The dying Gladiator; in the Museum of the Capitoleum; — 68. Juno; — 79. The Capitolian Venus; — 80. The Venus of Florence; — 83. The Venus of Medicis; at Florence; — 85. Youthful Athlete; — 87. Bacchante riding on a Panther; marble relief; — 93. Indian Bacchus; in the Vatican; — 94. Leda and Swan; in Florence; — Endymion, a youth renowned for his beauty and his perpetual sleep; discovered in the villa Hadriani near Tivoli; — 107. Silenus drunk, held by a Satyr; 108. Apollo among the Charites; an excellent marble relief from Capri; — 115. Zeno, the founder of the Stoic philosophy; — 118. Germanicus, a Roman general who fought many battles against

the Germans; — 119. Alexander dying; in Florence; — 120. Athena with the Aegis; in London; — 123. Laocoon; marble group in the Vatican; discovered 1506 in Rome; — 129. Fragments of Marsyas; in Florence; — 131. The far famed Apollo; in the Vatican; — 132. A Boy drawing a thorn; Capitoleum; — 133. Dionysus hospitably received in Attica by Icarius, an Athenian; — 135. Ariadne deserted by Theseus; — 138. Girl playing at dice; Berlin Museum; — 142. Three reliefs from the Ara Casali in the Vatican; — 145. Socrates; — 149. The body of Achilles rescued by Ajax; in Florence; — 153. A colossal Athena; from Velletri; — 156. Apotheosis of Homer; marble relief; — 158. Statue of a captive woman, probably Thusnelda, wife of Arminius, the German liberator; in Florence. —

Division B. 162. Bust of Jupiter; — 163. Diana, from Gabii; — 164 and 165. Venus; — 168. The Farnese Hercules; a copy of Lysippus' work by Glycon; in Naples; discovered in Rome; — 174. Agrippina, sitting, wife of Germanicus; Capitoleum; — 175. Herkules with the Hind; — 180. Ariadne; — 188. Etruscan Orator; — 190. Head of a river-god; restored; — 203. J. Brutus; — 205. Caracalla; — 206. Scipio Africanus; — 214. Vitellius; — 217. Tiberius; — 219. Augustus; — 220. Trajan; — 222. Caligula; — 232. Victoria, at Berlin; — 233. Flora; — 234. Paris; — 235 and 236. Ganymed; — 241. Polyhymnia; 243. Orestes and Electra; marble group at the Villa Ludovisi; — 252. Anatomical Horse; — 256. Marcus Aurelius,

in his youth; — 271. Antinous; marble statue at the Capitoleum; — 284. Colossal bust of Roma; — 287. Captive king of the Barbarians; — 289. Three Roman tomb-stones, found near Mayence.

Division C. 1 Mary and the body of Christ; a wonderful work of Michel Angelo's; — 2. Mary with Jesus and John; by Michel Angelo; — 3. Head of a Slave, by the same Master; — 4. Head of Giuliano da Medici; by the same Master; 6. Michel Angelo; bronze head; — 8. Colossal statue of Moses, by Michel Angelo; — 9. Christ, marble statue by M. Angelo; — 11. Bacchus; by J. Sansovino; — 13. Dolphin carrying a wounded child to the shore; by Raphael; — 14. Morning, Noon, Evening and Night, by M. Angelo; — 15. Children dancing; by Luca della Robia; — 19. Jonas; a master-piece of Raphael's; — 21. Hercules crushing serpents; relief by Algardi; — 27. St. Cecilia, by Stephan Maderno; — 34. The seven joys of Mary; reliefs by Veit Stoss; part of the "angelic salutation" in Nürnberg; — 35. The twelve Apostles; bronze statues from the tomb of St. Sebaldus at Nürnberg; by Peter Vischer; — 36. St. Sebaldus and Peter Vischer; by the same Master; — 38. Mary crowned by God and Christ; at the chapel of the castle in Nürnberg, by Veit Stoss; — 39. Mary praying at the cross; Nürnberg school; — 40. Female Saint, by Sebaldus Schonhover; 44. Centaur carrying off a Nymph; relief by Thorwaldsen; — 45. Cupid and Venus on a lion; by the same; — 47. Shepherd boy and dog; an excellent work by the same

master; — 48. Mercury, by the same; — 52. A Nymph, by L. Schwanthaler; — 53. Danaide, by Chr. Rauch; — 54. Hagar and Ishmael, by A. Wittig; — 55. Raphael, by E. Hähnel; — 56. Medicine; — 57. Cornelius; by the same; — 58. A Mother and two Children; relief by Thorwaldsen; — 62. Chr. Rauch; by E. Rietschel; — 63. Lessing, colossal statue at Brunswic, by the same; — 64. Mary mourning over the body of Christ; by the same.

Historical Museum.

(In the Zwinger).

Open daily, except Saturday, from 10 o'clock. Admission 5 Ngr.

This Museum contains an extensive collection of armour, weapons, domestic implements and other objects, mostly great master-pieces of art and industry from the time of the German and Italian Renaissance. Wealth and skill appear to have been exhausted in the materials and decorations of the armour. The elaborate workmanship in gold, silver, and ivory expended on the smaller arms, the rich damasking of the plate armour and gunbarrels, and the carving and inlaid work profusely bestowed, are sufficient to excite wonder and admiration.

The first room contains a great number of domestic articles, and objects of luxury. Among the old furniture and cabinets arranged around the room is the work-table of the Electress Anna,

consort of Augustus I. († 1585); — A cabinet of Martin Luther, a present made him by Elector Friedrich the Wise; — Luther's house weapon and drinking cup, likewise presents from his friend and patron Friedrich, when Luther was in his prison on the Wartburg. Among the various ancient drinking vessels, horns, goblets, cups, are some of great antiquity. Two beautiful side-tables representing the mounts Parnassus and Helicon, and the chairs with elaborately carved backs, laid out with Jasper and Serpentine deserve particular notice. There are also specimens of painted glass of the 15th and 16th centuries, among which a Matthew may be especially mentioned. Among the portraits of Saxon princes are those of Albrecht the Bold, and his consort, painted by L. Cranach.

The **second room** is filled with implements of the chase, garden and work-tools used by Augustus I. († 1586) in his hours of recreation. Besides an abundance of table-knives artistically worked there are spears, bows, hunting-horns, hangers, and game-bags, and two hunting-suits of Christian II. († 1611), one richly embroidered with emeralds, the other with turkoises. On the pillars hang the cross-bows of former electors; the one ornamented with a representation of Orpheus on one side, and a chase on the other belonged to Friedrich the Wise. Of interest is also the table which Friedrich August the Just used to take with him when travelling.

The **third room** (Turniersaal) is a long Gal-

lery occupied entirely with parade armour, and arms employed in tilts and tournaments. The suits on horseback were worn by Saxon princes, and are placed in chronological order, from Henry the Pious († 1541) down to John George I. (1656). To the more remarkable armature belong the suit of Prince Philip Emanuel of Savoy, the work of a Milanese, of wrought iron, richly damasked, and two gala-suits of armor of Christian II. († 1611), one made by an Augsburg armourer, and the other, adorned with embossed ornaments and a representation of the deeds of Hercules, in Italy, and cost 14,000 Thlrs. Competent judges consider the workmanship of these ornaments equal to that of Benevenuto Cellini. — Near the end of the gallery are 1 the complete equipments of two knights on horseback. The weight of each of these tilting suits is above 1½ cwt., which are said to have been worn by August I. and Archduke Albrecht. The group represents a "Scharfrennen", a tournament with sharp weapons which sometimes ended in the death of one of the parties. The construction of these suits is so peculiar as to deserve a particular inspection. A collection of swords, daggers, spears and shields, hung up on the walls, and arranged as much as possible in chronological order should not be overlooked, as some of the shields and helmets are beautifully chased and ornamented with reliefs, and the labour and skill bestowed on the ornaments of the sword-hilts excites admiration. It is well known that the invention and taste in design of

the most talented artists was called in to aid the skill of the armourers of those days.

The **fourth room** (Schlachten-Saal), another gallery, contains only warlike armours and arms for use in the field. They are of a weight less ponderous, and their workmanship is less elaborate. The first suit was worn by George the Bearded († 1539); — the second by Henry the Pious. The iron chain round the neck-piece is the same by which the Friselanders intended to hang Henry (1499) in case of his being captured. He is said to always have worn this chain after his subjecting the Friselanders. The next armour was worn by Elector John Frederick in the battle of Mühlberg 1547. Next to this are two suits of the Elector Maurice; between them is a glass-case in which are preserved the bullet which mortally wounded him in the battle of Sievershausen 1553, a blood stained scarf and a black silk jacket which he wore beneath his armour. Behind these armours against the walls and pillars are weapons of the oldest time; a variety of swords, battle-axes and maces; also flails shod with iron, a weapon with which the Bohemian peasants armed themselves during the Hussite war. An Italian dagger remarkable for its construction. After being thrust into the body it separates into three parts on touching a spring and enlarges the wound considerably. — The dagger of Duke Rudolph of Suabia († 1080), and an old shield in form of a two-tailed lion. A short sword, notched on one side, intended to catch the blade of

an adversary, and break it short off, before it could be disengaged. The last suit of armour on horseback placed here is that of Gustavus Adolphus († 1632). It was left after his death at the battle of Weissenfels, and afterwards joined to the collection. At its side is the scale armour of Sobiesky, king of Poland, which he wore at the siege of Vienna in 1683; near it are displayed the trophies, arms, horsetail standards, etc. gained by the detachment of Saxon troops who fought under him on that occasion. The cuirass of George III. († 1691) bearing the mark of a shot from a falconet which he received at the attack of the Turkish camp. There is also the heavy cuirass of August III. surnamed the Strong († 1733). It weighs a hundred pounds and bears many marks that show of its being bullet-proof. It would be difficult to find a man at present who could walk in his armour. He is said to have lifted a trumpeter in full armour, and held him in the palm of his hand out of the window to blow his trumpet into the street, — to have twisted an iron banister of a stair into a rope — and to have broken with his fingers the horse shoe which is lying at the side of his cuirass.

There are several other relics of historical value in a glass case: the sword of the Suabian governor Schenk von Winterstetten († 1243) which was found in a clay-pit near Mansfeld; — the batons of the Generals Tilly and Pappenheim which were added to the collection after the battle of Leipsic 1632; — the sword used by

John Sobieski before Vienna; — a battle-scythe, a most fearful weapon, which Thomas Münzer († 1525) the leader of the rebellious peasants in Thuringia wore in battle; — the sword with which the unfortunate Chancellor Krell was beheaded 1601; it bears the inscription "cave calviniane D. N. K. (Dr. Nicolas Krell).

The **fifth room** contains **fire-arms**, whose barrels, locks, and stocks show a great profusion of elaborate workmanship. One of the oldest weapons of this kind is a rude sort of pistol without stock which was fired by the friction of a file upon a piece of flint. There a respecimens of all varieties of fire-arms preserved here, from the earliest invention — guns fired by means of a match-lock throug hall the steps of subsequent improvement down to the French lock, with flint and steel. Besides a great number of rare and costly pistols by the celebrated Italian master Lazzarino Cominazzo which as to efficary and surety have not yet been surpassed; there are the pistols of Charles XII. of Sweden which he bore at the siege of Friedrichshall 1718; — and pistols which belonged to Louis XIV. († 1715) and Frederick IV. of Danemark (1730).

The **sixth room** is filled with the gala equipage used on splendid festivals during the reign of August the Strong. — The trappings of the horses of the kings of Poland August II. and August III. One of these trappings is splendidly worked in enamelled gold, studded with rubies; the other in silver profusely embroidered with pearls and

diamonds. Both of them are of great value. In the three niches of this room which is decked with red cloth taken from the tent which August the Strong inhabited during his camping before Mühlberg (1730), are shields, batons, crowns, helmets, and other objects used in tournaments and similar pageants. Some saddles, housings, and stirrups on which the most elaborate ornaments have been expended deserve particular notice.

The **seventh room** is filled up with a Turkish tent taken at the siege of Vienna 1685, together with a large part of the Turkish arms contained in it. There are also several Eastern arms, such as Chinese spears, swords, guns, and two suits of armour, one made of whale-bone; and the other of leather. Two glass cases contain Malayan poisoned daggers the least hurt caused by them is even now considered fatal; Turkish yatagan with damasked blades, and a modern dagger studded with jewels, which was taken at Varna 1828.

The **eighth room** is filled with a collection of ethnological objects gathered in South America, and a variety of Malayan arms and implements from Borneo.

The **ninth room** contains mostly gala trappings and arms. The trappings of the Elector Christian II. († 1611) are embroidered with Bohemian garnets and other middle-class jewels, and look very gorgeous. The other trappings and housings are in great part in the Turkish style, with splendid ornaments. — The swords preserved in this apartment are all distinguished by splendour and ex-

quisite workmanship, beautifully chased and ornamented with reliefs which evince the hand of a masterly artist. In a glass case are a hat of Peter the Great, and some wooden articles turned by his own hand; two of his swords and another of Charles XII. Some relics of Napoleon's, as a saddle on which he rode at the battle of Dresden, the boots which he wore at the same occasion, the satin shoes worn by him at his coronation, and his death-mask. Last of all may be seen here several other objects of modern time which will gain in value and importance after a few ages more have passed.

The Green Vault (Grüne Gewölbe), in the Royal Palace.

Open daily, except Tuesday and Friday; from 9 to 2; on Sundays and holidays, from 11 to 2. Admission 10 ngr. — On Tuesday and Friday the inspector conducts parties of 1 to 6 persons, on tickets previously secured, and explains every thing, for 3 Thlrs. Each person more joining the number of 6 has to pay 1 Thlr.

The Green Vault is a suite of apartments, originally painted in a green colour, in which August I. used to preserve valuable and costly objects; which increasing in number grew in the course of time into a rich collection of valuable and rare treasures of art, at present not surpassed by any collection of the kind in the

world. There are now 8 rooms filled with these treasures, proofs of the enormous riches and exquisite taste of the Saxon princes; each room exceeding the previous one in the splendour and richness of its contents. The objects were rearranged here in the years 1721 to 1724.

The floors of the apartments are tesselated with marble and serpentine and the walls in part decorated with mirrors. The objects are so numerous that only the most striking in each room can be alluded to.

The first room contains objects in bronze, as a Crucifix by John of Bologna; — a small equestrian statue of Charles II. of England, as St. George; — Marcus Aurelius, from the original on the Capitoleum at Rome; — Apollo surrounded by Nymphs; — Diana and Endymion; — an equestrian statue of Louis XIV.; — Bacchus riding on a goat; a little dog cratching itself, by Peter Vischer; — a copy of the Farnese bull; — the Rape of Proserpine.

The second or Ivory room, shows a collection of some 500 articles carved and turned in ivory, as goblets, jugs, and vases of uncommonly large size, and mostly cut out of a single piece of ivory. It will scarcely be possible to find any thing more beautifully and elaborately done.

A Crucifix, and 2 horses' heads in bas-relief are attributed to Michel Angelo; the goblet with representations of Neptune and Amphitrite is excellent; — a battle-piece by A. Dürer; — a cup on which is carved the story of the Foolish

Virgins; — a model of a Dutch frigate; the Fall of Lucifer and the wicked angels, a wonderful group of 92 figures carved in one piece of ivory; — a goblet of stag's horn with figures representing a hunt.

The third room contains mosaics, shells, and objects of coral, pearl of mother, amber, and enamel. The gradual progress in the art of producing mosaic work, from its first rude beginning to its present state of perfection, is clearly indicated by the various specimens in this collection. Among the objects in amber is a cabinet worthy of particu larnotice; it is entirely of this precious material, and a present from Frederick William I., king of Prussia; — a china chimney-piece, ornamented with stones and minerals of all the different kinds to be found in Saxony; — a collection of ostrich eggs carved into cups, and partly ornamented, one of the eggs was laid by an ostrich kept in Moritzburg; — along the walls is placed a number of drinking-vessels cut out of shells; among these are the so called "Virgin cups" in form of female figures carrying over their heads another cup; — paintings in enamel, especially a Madonna and Ecce Homo, by Raphael Mengs; portraits of Peter the Great, and Augustus the Strong; by Dinlinger: — a fruit-dish with a battle-piece, of enamel from Limoges; and an excellent and rare piece of enamel, representing the judgment of Paris, burnt into a plate of silver, an richly

ornamented with garnets; — a dressing-case inlaid with pearl of mother.

The fourth room is filled with gold and silver vessels, glass and filigree. Two large cups representing Atlantes bearing heaven and earth; the figures move along on the table by means of a hidden mechanism; — a clock with a figure shooting an arrow on the strike of every hour; — another clock in form of a tower (No. 120), a remarkable work of art made in Augburg 1618; a gold basin and ewer, used by the royal family at baptisms; — the privy purse of Augustus the Strong; a splendid piece of work; the collection of ruby and garnet glass is a treasure which may not be found any where else.

The fifth room. Vessels formed of half precious stones, such as agate, chalcedony, jasper, amethyst, heliotrope, lapis lazuli, rock crystal, etc.; — particularly beautiful are three large goblets richly adorned with cameos in onyx, sardonyx and carnelian; — a large collection of gems and cameos, partly antique, partly modern; — the enamel with a painting by Dinglinger, a copy of Maniochi's Magdalen, is the largest known. — Among a set of vessels cut out of solid rock crystal and topaz, is a crystal globe of 7 inches diameter; — a chimney-piece composed of valuable stones in mosaic representing an allegory; — a basin and jug of thread-glass remarkable for the little air-bubbles between each mesh of the net; a way of manufacturing now quite unknown;

— a service of alabaster and soap-stone and some Chinese cups of boiled rice. —

The sixth room contains about 250 numbers of pretty knick-knacks in ivory, pearl and other valuable materials; — figures cleverly cut in ivory and wood; — a rich collection of costly pearls of which some of a very odd form have been turned into carricature figures of men and animals; some pearls found in the Elster, a river in Saxony, are of unusual size; — several old watches called Nuremberg eggs; from their shape, and the name of the place where they were first made, by Peter Hele in 1500.

In the seventh room, a dark, wainscoted place, are the regalia, preserved, used at the coronations of the two Augustus' as kings of Poland, at Cracow. The stones of the crown are paste, but were always replaced by real jewels when the crown was used. — Besides these historical relics there are several wood carvings, a Resurrection; — some curiously cut nutshells and cherrystones.

The eighth room, decorated in Japanese style, surpasses all the other rooms in the value and splendour of its contents; the eye is almost dazzled by the richness and brilliancy of its treasures.

The first glass case on the left hand is filled with most precious suits of the most costly jewels, partly collected already at the time of Duke George, the Bearded, 1500—1539; the first division contains diamonds of the finest cut, among which are most remarkable the large green, red,

and yellow brilliants; — the 2nd, Pearls; of the nine strings are the upper sets of oriental, the lower ones of native Saxon pearls, from the Elster in Voigtland, which are of course inferior. — 3rd, Rubies; — 4th, Emeralds; — 5th, Sapphires, among which the three uncut specimens, and the large pointed one deserve particular mention; a large collection of orders, rings, buckles, chains, collars, and buttons. — Other things to be noted in this room are the largest Onyx known, valued at 48,000 Thlrs; — a specimen of Peruvian emeralds, of rare size, given by the emperor Rudolph II. — Among the collection of galla arms is the Electoral sword borne by the Saxon princes at the Imperial coronations since 1566, and for the last time in 1792. — Here are also the wonderful works of **Dinglinger,** an artist who may be fairly termed the Saxon Benevenuto Cellini. One of his most admirable productions is called the **Court of the Great Mogul,** and represents the Emperor Aurengzeb († 1702) on his throne at Delhi, surrounded by his guards and courtiers, to the number of 132 figures, all af pure gold enamelled. This elaborate work employed Dinglinger and 14 assistants 8 years; he received 58,485 Thlrs. for it. Other specimens of Dinglinger's skill are a Lamp with representations of Actaeon and Diana; Artizans of different trades, all remarkable for the delicacy and perfection with which they are executed even in the most minute details. The artist flourished under August, the Strong between 1702 and 1728.

In times of turbulence and danger the treasures of the green Vault are at once secured in the fortress of Königstein.

Museum of Natural History.

In the Zwinger; — entrance opposite to Sophia's church.

Open on Monday, Wednesday, Thursday, and Saturday, from 8 to 2, admission 5 ngr. — On Tuesday and Friday, from 8 to 10, free.

This collection was partly destroyed by fire in 1849, but repleted afterwards, and raised to such a state of completion as may rank it with other distinguished collections of the kind. All the objects are labeled and the colour of the lines round the tickets markes the countries from which the specimens come, viz. Black, Europe; — Yellow, Asia; — Gold, India; — Blue, Africa; — Red, Australia; — Dark Green, North America; — Light Green, South America. — To the student of natural history, this collection from its extent and the choiceness of some of its specimens, must be peculiarly interesting; it is, besides, well arranged; but even ordinary observers will find much to interest them.

The ornithological department is very extensive, and especially the collection of the various birds living in Germany, quite complete. — The collection of humming-birds comprises several hundreds, and affords by the brilliancy of their plumage an admirable sight. They are fastened

on such (artificial) plants from the blossoms of which they generally derive their food. Very interesting is the collection of eggs, and a series of nests systematically arranged, with the birds, eggs, and young belonging to them, all grouped in a natural manner. The departments of vertebrals, amphibia, molusca, shells, fishes, and corals, are equally rich. The insects are not inferior, and the fine collection of coleopters will be highly interesting to the entomologist.

The museum of **Mammalia** is in the pavilion on the back wall of the Zwinger. Among them may be remarked the bison, or wild bull, once common in Europe, and still existing in Polish and Livonian forests; — some specimens of antelopes and gazelles; — an African camelopard, 18 feet high; and another from Nubia; — a black leopard, very rare; — a primitive dog, first discovered 1832 in the mountains of Nipal in Asia; — among the monkeys, which are abundantly represented, are many rare specimens.

The anthropological cabinet contains skulls with indications of the organs according to Gall's theory; — skulls of all the different races in the world; — casts from skulls of distinguished persons, maniacs, and criminals; — skulls of animals; — skeletons of otters, lizards, bats, bullfrogs, etc. —

The cabinet of **Minerals** is well arranged according to the system of isomeria, in 20 glass cases. The specimens from the Saxon mines are

very complete. Among the splendid specimens of native silver in case XI. is part of a mass of pure silver weighing 400 cwt, which was found in the mines near Johann-Georgenstadt 1477.

The **geological** collection is of considerable extent; the number of specimens amounts to about 130000. The arrangement is very simple, tracing the successive progress of nature; first the tertiary formations; then diluvian, and lastly primitive. A series of fossil remains illustrates in an interesting way the Geology of Saxony. Men of science, and students of natural history, will find ready access to the collections **at all times** and most willing assistance on applying to the directors of the several cabinets.

The Collection of mathematical and physical Instruments

is also in the Zwinger, and open from 9 to 12 by tickets which can be obtained at the office.

The apparatus' and instruments collected in this apartment have, for the most part, come down from the time of Augustus I, and since then, the number has been increased by objects of historical interest, or such as have been procured for use. There are barometers and thermometers, of ancient and modern time; a row of ancient globes; air-pumps, and electrical machines, of old construction; telescopes by Galilaei, and Keppler; — Arabic globes, of metal, from the years 1249 and 1559; — among the

clocks remarkable for their peculiar mechanisms, is one whose work consists of only a single wheel; and another which is regulated by a running ball; — sun-dials; — a clock which indicates simultaneously the time of 360 different places; and a great number of optic, mechanical, astronomical, and other instruments and apparatus'.

The Royal Armory

at the royal mews in Augustus Strasse, is open every day, except Sunday, from 9 to 1, by ticket at 2 Thlrs. for 1 to 6 persons.

The apartment is decorated with portraits of Saxon princes; and pictures representing tournaments, with inscriptions stating time and place when and where they took place. Over the windows is a row of stately antlers, none of which with less than 18 branches. In the middle of the apartment is a collection of cross-bows, partly from the 16th century, some of which richly decorated with ornaments of ivory. In the cases against the walls are upwards of 2000 guns, mostly from the time of Augustus the Strong. They are all remarkable for the beauty of their workmanship; the gold ornaments alone of a pair of pistols have a value of about 1000 Thlrs. There is also an interesting collection of implements of the chase.

Cabinet of Antiquities.

In the Japanese Palace, in New-town.

Open every day from 10 to 2. Admission 5 ngr. On Wednesday and Saturday, free.

This museum was founded by Augustus II, who bought the collections of Prince Chigi, and Cardinal Albani, at Rome, 1728. It was afterwards increased by some purchases made under Augustus III. Though the museum may appear inferior to other Museums of the same kind, still it contains many objects of high interest, both in point of art and as illustrations of antiquity.

The 1st room (decorated with the Saxon coat of arms) contains besides the busts of Saxon Princes, No. 11. Statue of Thalia, modern; — No. 12. Girl crowned with ivy, modern; — 15. Ceres; — 16. Hercules; — 17. A child sitting on a black-veined globe; — 18. Apollo; — 21. Statue of a girl; — 24. A Vestal; — 28 to 31. Morning, Evening, Day, and Night; copies after Michel Angelo. —

2nd room (decorated in the taste of the time of Leo X.) is filled with modern works, mostly in bronze: 37. Paris carrying off Helena; — 39. A grinder; — 40. A resurrection; in relief; — 48. Apollo and Daphne; — 51. Rape of Proserpine; — 52. Andromeda chained to a rock; — 53. Gustavus Adolphus; — 54. Richelieu; — 55. Charles I. of England; — 56. Venus; — 70. The Borghese gladiator; — 71. Laocoon; —

72. Apollo, of Belvedere; — 77. The Farnese Hercules; — 93. Model of Attila's flight by Alzandi; — 99. Deianira carried off by Nessus, the work of John of Bologna. —

3rd room (decorations from Grecian temples). Here begin the real antiques, works of the Greeks and the Romans; — 101. Head of an Apollo; — 102. A Torso of Dionysus, erroneously restored as Apollo; — 113. A drunken Silenus; — 115. Head of Niobe; — 135. Jupiter; — 138. An Attic Virgin; — 140. Diana; — 142. Pedestal of a candelabra, with reliefs carved on its sides; — 143. A Torso of Minerva; she is clad in the peplus woven for her by Athenian virgins; a strip in front, representing rich embroidery, illustrates the battles of the goddess with the Titans; — 141. is a restoration of the above statue in clay by Prof. Rauch.

4th room (decorated in the style of the ancient Heros). — 153. A boy with a bird; — 164. Amazon. — 158. A Faun and a Nymph; — 166. A Greek Girl playing at dice; — 177. Diana; — 179. Apollo; — 180. Socrates; — 182. Mercury, as protector of gymnastics; — 183. Hebe; — 184. Statue of a sea-goddess; — 185. A Torso of a wounded warrior. —

5th room (Pompeian style). — 187. Diana of Ephesus; — 191. A colossal statue of Minerva; — 192. A young Satyr; — 194. 195. Minerva; 196. Venus with Cupid and Psyche; — 197. Cupid playing with a lion; — 198. Cupid embracing Psyche; — 200. Hercules; — 201. A

triangular pedestal of a tripod; the reliefs represent Hercules withheld by Apollo from carrying off the sacred tripod from Delphi. This is a specimen of Grecian sculpture when yet in its infancy; — 210. A young Satiriscus, in the attitude of pouring wine; of most excellent workmanship. —

6th room (Pompeian style). 259. 260. 262. A Lady of Herculaneum and her two daughters, found in a villa of Herculaneum, about 1713; they show not only the costume of a Roman lady but also the exquisite manner in which ancient artists treated draperies; — 261. Cupid; graceful figure; head and arms are modern; — 263. A dancing Faun. —

7th room (Etruscan style). 293. Torso of a Gladiator; this fragment shows the most finished style of art, and an accuracy of anatomy unsurpassed; — 300. Neptune; — 302. Fragment of a reclining Nymph; — 305. A Faun fighting a Hermaphrodite; of excellent workmanship; — 363. A dying son of Niobe.

8th room (Roman style). 349 to 352. Four Gladiators; — 329. Apollo; — 334. Urania; — 324. Caracalla; — 313. A Sarcophagus, with a representation of the Caledonian chase; — 311. Torso of an Athlete, restored; — 309. Neptune. —

9th room (Pompeian style). 353. Bust of Commodus, excellently executed and well preserved; — 359. Bust of Caligula, in red porphyry; — 360. Head of Antonius; — 361. An Attic Virgin; — 366. A Sarcophagus, with a representa-

tion of Bacchus' triumph; in relief; — 385. Venus in the attitude of the Medicean; partly restored; — 384. An Athlete anointing himself; a fragment of great value; — 388. Ariadne on Naxos; — 380. A colossal statue of Antoninus Pius, represented as triumpher.

10th and 11th rooms (in the style of 1785) are filled with Egyptian, Assyrian, Roman, and Greek antiquities, such a Bronze figures; vases, urns, lamps, trinkets, gems, and cameos etc.; 3 Egyptian lions, of Syenit, specimens of ancient sculptures of that country; mosaics, images of Isis; specimens of writing and drawing on papyrus; mummies in glass coffins; some of them supposed to be of the time of the Ptolomaei, (300—100 A. C.)

12th room contains a collection of Germanic and particularly Saxon antiquities: Arms and implements of stone and bronze; vessels of clay, furniture; playthings; idols, lamps; ornaments in wire, pearl of mother and bronze; also some Roman antiquities, as vessels, trinkets, and tools, many of which are from Roman colonies in Germany, as for instance Mayence. —

Collection of Porcelain.

In the Japanese Palace.

Open: Monday, Tuesday, Friday from 2 to 5. Admission 10 Ngr. — On Wednesday and Saturday, from 9 to 5; and on other days from 9 to 2, parties of 1 to 6 persons will be conducted

and have the objects explained to them by paying 2 Thlrs.

The collection fills 20 apartments, and contains about 15,000 pieces of Chinese, Japanese, East-Indian, French and Meissen porcelain; all arranged chronologically. Very interesting is the collection of Saxon manufacture embracing the earliest productions down to specimens of the highest perfection of modern time.

Ante-room. A nosegay of flowers, 49 inches high, of very delicate workmanship; — a colossal bust of Augustus II., unquestionab lythe largest bust ever executed in porcelain; — Chinese vases of the 16th century; they are of a reddish colour and only partly glazed; — leopards, wolves, goats, peacocks, a swan, and other figures of birds and animals.

2nd room. — Old Japanese vessels, and figures of animals, grotesques etc. — five vases whose middle part is surrounded by trellis-work behind which birds are perched on boughs.

3rd room. — Chinese porcelain painted blue on a white ground; — Mandarin-vases, with hat-like covers; the drawings on the vessels represent scenes from Chinese life.

4th, 5th, and 6th rooms contain Chinese and Japanese vessels, mostly of the 15th—17th centuries. Among them are 18 large vases and urns which besides being valuable in point of artistic workmanship are also remarkable from the circumstance, that Augustus the Strong exchanged them with William I. of Prussia for a regi-

ment of tall soldiers. — The 5 tea-cups, without saucers, with pictures representing Louis XIV. and his queen sitting on a throne, were ordered by that king to be made and painted in China. — Worth to be noticed are also two plates with representations of the insurrection in Rotterdam.

7th room. — China, blue, and varicoloured, — basins and dishes with filigree-work, and basins and jugs with double walls. —

The 8th room is filled with native Saxon porcelain from the first attempts made by Böttger 1707 down to the end of the 18th century, illustrating the progress made by the Meissen manufactory. In the middle of the room is the model to a colossal equestrian statue of Augustus II, in porcelain, of which the bust (1st room) only was executed.

9th room also contains Meissen porcelain, especially many groups in biscuit: A tailor and his wife riding on goats; — a cow and milkmaid; — children and a sheep; — the broken looking-glass; — a duck as soup-turreen; — parents' joy; — count and countess Brühl, as gardeners; — Battoni's Magdalen. —

10th room. Continuation of the previous. The 5 large vases are duplicates of those presented to Josephine, princess of Saxony, at her marriage to the Dauphin, 1747; — a Crucifixion; — Mary, as queen of heaven; — and the death of the East-Indian Apostle Xaverius.

11th room. The yellow, and green services were used at the table of Augustus the Strong;

they are of very delicate workmanship; — a number of pretty flowers; the camelia was exhibited at the first London Exhibition.

The 12th and 13th rooms occupy Japanese porcelain, very different from the Chinese both in form and colour. The 5 large octagonal urns, richly gilt, deserve particular notice. —

The 14th room contains several articles of Chinese industry, in clay, steatite, wood, ivory, and metal, — objects which certainly have no connexion to the chief collection. — There is also the model of a Buddha-temple, acquired by a traveller in Asia.

The 16th room contains the most valuable collection of Chinese porcelain; among them are many rare and curious objects: Two rocks with temples and figures; — idols; — a figure of Mary (probably ordered by a missionary); — 6 plates, a present of Charles V. to Elector Maurice of Saxony; and a great many other most valuable pieces, all manufactured in China, by order.

The 17th room opens a series of objects illustrating the history of Pottery from its first origin in different countries, and systematically arranged.

In the 18th room the collection is continued by specimens of European pottery, from the middle ages to modern times Especially interesting is the collection of earthen-ware, elucidating the history of pottery in England from its infancy in 1688 down to the year 1853. The assemblage of Wedgwood's productions is pretty

complete. Among the copies of several antique vases is one with a mosaic representation of the battle of Alexander against Darius, in Pompeii. The two splendid majolicas were bought by Augustus II. for 1000 ducats. —

The 19th room is partly filled with manufacture from Sèvres, splendid vases with paintings, representations of scenes from Napoleon's I. life. A jug is particularly remarkable for its exquisite workmanship; the ornaments seemingly ivory, enamel, gold, and jewels, are wonderful imitations. The specimens from Berlin, Vienna, Fürstenberg, Rome, Naples an dPetersburg, are worthy representations of modern manufacture, which vie for excellence with productions from North America, and England The magnificent vase in the middle of the room, with a representation of the battle of Leipzig, is a present from Frederick William III. king of Prussia, as a specimen of Berlin manufacture. Great admiration is excited by the bust of Louise, queen of Frederick William III of Prussia. The veil is a most wonderful piece of work. Also the boy drawing out a thorn, a successful miniature copy of the antique in the Capitoleum deserves notice.

The 20th room furnishes an illustrative contribution to the history of the manufacture of glass. The specimens of glass-weaving, and flexible glass are very interesting.

Collection of Coins and Medals.

Japanese Palace.

Open on Tuesdays and Fridays from 10 to 1, free.

This collection cannot be ranked among the first-class ones; still it is well arranged and will excite interest in amateurs and collectors. Antiquity and the middle ages are only imperfectly represented, so much more amply, however, the last three centuries. The collection of Saxon coins may be considered as complete.

Rietschel's Museum.

In the Palace, in the royal garden.

Open to the public on week-days from 3 to 6. On Wednesday and Saturday, free; on the other days, admission 2½ Ngr.

This Museum contains the almost complete series of models to the numerous productions of Ernest Rietschel, the eminent sculptor, who died in 1861. The collection was afterwards increased by the models to the Luther-Monument, erected at Worms 1868. Luther, a commanding figure, his right hand resting on the bible, stands surrounded by other reformers, precursors and contemporaries of his, and their protectors. The statue of Wickliffe, the English reformer, was executed by Rietschel himself. In the same room are placed the monuments of: Thaer, the great agriculturist (Leipsic 1844); — C. Maria v. Weber,

(Dresden 1858); — Lessing (Brunswic 1849); — Goethe and Schiller (Weimar 1856); — the Quadriga, a chariot and four, (on the palace at Brunswic 1867). In the side-rooms on the right hand: Madonna with Christ (Potsdam 1847); — A Crucifix and the mourning Magdalen (Convent Marienstern). In the next side-room: Monument of Frederick Augustus (Zwinger, Dresden); — Goethe and Schiller; — a series of portraits, in relief, excellently done. In the room opposite are the relief ornaments which Rietschel executed for the public buildings at Dresden, such as: Germania; Religion; Italia; Cupid and Psyche; Hercules liberating Prometheus; Hercules slaying the hydra; Perseus carrying the head of Medusa; Jason with the golden fleece; Theseus and the Minotaur; also the statues of Pericles; Dürer; Holbein; Goethe; and Giotto, all of these works being the models to the ornaments of the Museum, already mentioned in the description of the same. Of the works done for the Theatre which was destroyed by fire in 1869, may be mentioned the statues of Goethe, Schiller, Gluck, and Mozart; — further the models to the sculptures of the pediments, as; Music triumphant; and Tragedy; Melpomene, its presiding Muse, with the mask; in the middle, on the right, the dead bodies of Agamemnon and Clytemnestra; on the left, the Erynies, the avenging deities, hurrying after the terrified Orestes; behind him appear Athene, Apollo, and the Judges. — In the next side-room is the series of representa-

tions, in relief, of the progress of cultivation, ornamenting the Aula of the Leipsic university: 1) Nomads; — 2) Egyptians; — 3) Greeks; — 4) Romans; — 5) Christianity; — 6) Architecture; — Crusades; — 7) High schools, — Art of printing; — 8) Trade; — 9) Reformation; — 10) Painting and Sculpture; — Poesy and Music; — 12) Life under the modern Government. — The portraits of the distinguished men who have been chosen to represent and illustrate the idea conveyed by the picture, are excellent. —

Environs of Dresden.

Besides the many pleasant promenades and gardens the town itself offers, there is no lack of lovely spots about the town, and a stranger cannot be at a loss for excursions; he may follow almost any road leading out of town and he will find it a pleasant walk or drive. Indeed there are so many charming excursions which lie within the reach of the visitor at Dresden that we must content ourselves with mentioning only the most pleasing of them. Persons not fond of pedestrian feats, or travellers who have not much time to spend, may in many cases use either the railways, or steamboats, or omnibus, or hire a carriage:

Loschwitz, and Blasewitz.

One of the most agreeable excursions, and usually the first taken, is that to Loschwitz, a village, pleasantly situated on the right bank of

the Elbe, at the foot of vine-clad hills. Visitors may go by steamboat (page 27) direct to Loschwitz; or by tramway to the village of Blasewitz, and cross the Elbe in the steam-ferry (5 pf.) to Loschwitz, lying opposite. Blasewitz is a much frequented place, especially on Sundays. It has been rendered famous by Schiller who often was here in the garden called after him, and by naming the female sutler in his drama "Wallenstein's Camp", Gustel (Augusta) of Blasewitz. The Schillergarten is a place of amusement close to the river's side and affords a fine view upon the vineyards sloping down from the hills on the other bank. — Another way to Loschwitz is through the New-town, along Schillerstrasse, passing Lincke'sches Bad, Schillerschlösschen, and Waldschlösschen, three Restaurants much favoured by the Dresdener, where in summer on certain days of a week pretty good music may be heard in the gardens and on the terraces commanding a fine prospect along the river. Following the road, skirted on the left by dark woods, and on the right, by picturesque villas dispersed over the sunny slopes, the way now gently rises and divides immediately after the stone bridge, called "Mordgrundbrücke". The road to the left leading to the "Weisser Hirsch", a place of entertainment; and to the right to Loschwitz. Pursuing the latter road, another bridge will be soon arrived at where it will be more profitable to the lover of fine scenery to leave the carriage and send it on to Loschwitz

while he strikes into a path on the right, descending to Loschwitz through a steep narrow road, passing the pavilion where Schiller wrote the greatest part of his Don Carlos. The small house, rather dilapidated, in the midst of a vineyard, is marked by a flagstaff bearing a golden S. Arrived at the village, the Burgberg, and the Victoriahöhe, two places of public resort where the wanderer may recruit his strength, if weary and thirsty, will reward his trouble of ascending by affording him a charming view of Dresden and the winding Elbe. Joining the carriage the visitor may ferry over to Blasewitz and return to Dresden through the Blasewitz Park dotted with pleasant villas. —

Fischhaus and **Wolfshügel.** Go by omnibus or "Droschke" as far as "Waldschlösschen"; walk along the main road to the turnpike. There to the left a path winds through the shade of woods which alleviates the fatigue of walking in the heat of the day, to the Fischhaus (1/4 hour), a tavern lying in the midst of the wood, a picture of quiet seclusion. Thence returning to the high road and continuing it as far as Prince Albrecht's Villa, another foot-path to the left leads, again through a shady wood, up to the Wolfshügel (20 minutes) from the top of which a pleasing view may be enjoyed over the neighbourhood, while the retirement of the place and the refreshing coolness of the wood afford the necessary conditions for a picnic-party on a hot summer's day.

Pillnitz and **Borsberg.** An excursion to Pillnitz is best made by steamer (see page 27). There is time enough for it after dinner (provided the dinner hour be fixed according to German notions and customs). The traveller will be gently wafted up the river, passing Loschwitz and Wachwitz with its hills and vineyards sloping down to the river's side; the village of Hosterwitz in the neighbourhood of which is the house where Weber composed the best of his operas. Fifteen minutes further on is Pillnitz, the summer residence of the Court of Saxony. The Palace has not an imposing aspect; the front facing the river almost excites ridicule. However the interior is comfortable enough and contains some very good frescoes by **Vogel,** a Saxon artist. The painting in the ceiling of the dining-room represents Music, Painting, Sculpture, Architecture, Poetry, Love, Grace, and Philosophy; the chapel is adorned with frescoes representing scenes from the life of Mary partly by the same artist, partly by others executed under his direction. The palace has, moreover, an historical interest: it being the place where the Emperor Leopold II, Frederick William II. of Prussia, and the Duc d'Artois (afterwards Charles X. of France) met in 1791 for the purpose of reinstating the Bourbons on the throne of France. There are gardens, in the stiff Dutch and French style, avenues, and hot-houses attached to the palace which may be seen on applying to the gardener. A little beyond Pillnitz a footpath strikes into a luxuriant wood

and leads along a meandering rippling brooklet through the Friedrichsgrund to the Meixmühle where refreshments may be had. Stout pedestrians may continue their excursion on this picturesque woodpath up to **Borsberg** (1/2 hour) on the top of which a platform has been erected which affords a very extensive view over 10 towns, 274 villages, and 188 hills. Indeed the prospect, on a fine clear day, will amply compensate the fatigue of the ascent. The Dresdener appreciate the beauty of the walk and the place, and on Sundays the never wanting tavern on the top of the hill is generally filled with excursionists. On returning to Pillnitz the traveller may take the path leading through the village of Borsdorf to the artificial ruine lying on an elevation above Pillnitz from which he may enjoy a pleasant panorama close below him, of which the village with its extensive palace forms the foreground.

Tourists may also leave the steamer at **Hosterwitz** and proceed through the **Keppgrund,** a delightful little valley, to the Mill (20 minutes) which lying on the green slope of a hill, presents with its romantic sourroundings a most lovely picture. From here they may follow a path on the other side of the valley, leading to the "Zuckerhut", a spur of the mountain ridge, which commands a fine prospect; or they may wander to the right on a pleasant path along the crest of the hill to the Borsberg (1 1/2 hour). —

The **Plauensche Grund** (valley of Plauen) is a very picturesque place about 5 miles from Dresden; and a drive thither will gratify any person fond of rocky scenery. Plauen is a village which may be reached by train in 15 minutes, and by tramway in ½ hour. The valley or rather glen beginning immediately behind the village stretches as far as Tharandt, a small town, about 6 miles from Plauen. The Weisseritz, a busy little stream turning the wheels of several mills, flows through it and gives a lively air to the valley which is bound on both sides by rocky walls or slopes overgrown with underwood.

Close by the entrance of the valley lies the "Felsenkeller", a brewery on a large scale and restaurant, much frequented in summer on Sundays, when a band generally is playing. The extensive cellerage where the beer is stored, is hewn in the rock and is well worth seeing. Behind the Felsenkeller a path leads through bushes up to the summit of the hill from where, especially from the tower erected on the highest eminence, the "Hohestein", an enchanting prospect may be enjoyed of Dresden and the valley. Leaving the Felsenkeller and pursuing the carriage road the tourist will in 15 minutes see on his right a castle-like building towering on a rocky wall. It is the "Begerburg", a modern structure in the Gothic style, and in spite of its threatening appearance nothing more than a house of entertainment where wanderers from Dresden peacefully sip

their coffee or beer, while their eyes roam over the distant fine scenery and the wild romantic depth beneath them. Further on lies the village of Potschappel, a dingy dirty-looking place which with its coal pits and smoking furnaces strongly reminds the beholder of the Black Country in England.

Tharandt, a small town in the valley of the wild Weisseritz, at the termination of the Plauenscher Grund, by rail 1/2 hr's. distance from Dresden, enjoys some celebration with the inhabitants of Dresden for its mineral baths, its "Forst-Academie", and its romantic situation, at the junction of three valleys. The Ruins of the Castle are the remains of a once splendid residence of the Saxon princes. In 1510 the widow of Duke Albrecht died here, and since that time the castle was left to decay. Towering on a promontory of rock to ascend which requires only ten minutes, it affords on either side a charming view of the valley spread deep below the spectator's feet in all its picturesqueness and peaceful loveliness. From here the traveller may continue his excursion on the pretty walks of the "Forstgarten", an inclosure of hilly woodland, in which specimens of all the trees and shrubs may be found, capable of thriving in the climate of North-Germany. On the top of the hill a pavilion has been erected where the wanderer may rest after the fatigue of the ascent and feed his eyes on the beauties of the landscape around. Not far

from this spot is the grave of Henry Cotta, the founder of the academy, who died in 1846. His unpretending tomb is inclosed by eighty young oaktrees which were planted when he was 80 years of age; in the year following he died and found his resting place in the midst of this living monument. Opposite, on the left of the road a path leads through the wood to **Heinrichseck,** a place fournished with benches, on a projecting steep rock, which offers a fine view of another valley. From there a shady path descends into a beech-wood called the Heiligen Hallen, and, passing the monumental bust of Gessner, the poet, down to the bathing establishment. Those who intend to wander farther up the delightful valley of the Weisseritz will find a path along the rivulet which leads to the Edle Krone (1 hour's walk), a silver mine, which deserves a visit on account of the beauty and wildness of the scenery. The sides of the narrow and picturesque glen offer sections of great interest to the geologist. Another pleasing walk from Tharandt is the Thalmühle about 2 miles distant, lying in a verdant valley surrounded by hills covered with dense pine forests. Travellers who are not fond of much walking, and would content themselves with the view of the Ruins alone may find on their way thither a place of rest, and refreshment at the Burgkeller, a small tavern, fastened on to the side of the hill like a swallow's nest against a wall, from which they may look down upon the little town, and up to the hills opposite,

and listen to the desired information of an intelligent and obliging host.

Another pleasant afternoon's excursion is that to the valley of Rabenau **(Rabenauer Grund).** It may easily be accomplished in a carriage in 3 or 4 hours, but travellers moderately strong a foot had better go by rail as far as Hainsberg, the last station before Tharandt, and from there to continue the excursion on foot, crossing the Weisseritz near the tavern "Zum Specht, and following the road on the right to the village of Kossmannsdorf (1/4 hr.) lying at the entrance to the Rabenauer Grund. The beautiful glen is intersected by the red Weisseritz, a wild mountain stream by the side of which the path runs. Having passed through a small tunnel the traveller will soon arrive at a mill, romantically situated, where he may feast on most delicious trout. The glen now assumes a very savage aspect changing into a narrow ravine shut in by high rocks, so that it will be well to enter only so far as it can be done on a beaten path. Ten minutes from the mill lies Rabenau, a little town, whose inhabitants maintain themselves chiefly by making chairs. From there the shortest road back to Hainsberg is by the village of Eckersdorf, a cut, which avoiding the tortuous course of the glen will no take an ordinary walker an hour to accomplish.

Moritzburg, an old Hunting seat, is remark-

able enough to deserve a visit. It takes about 1½ hours to drive there, The castle was built by the Elector Maurice 1542 on a small island in the middle of a lake, with park and gardens adjoining. It was much enlarged and embellished by subsequent princes, especially by the two Augustus. The interior may be inspected on applying to the Steward who resides in the groundfloor. It contains 236 apartments, all furnished in the style of bygone ages and decorated with tapestries of gilt leather. The tapestry of one room is particularly remarkable for its being woven of the feathers of American birds. Portions of the hangings, not exposed to the sun, still bear traces of the original splendour of the colours. Sportsmen will be pleased with the rich collection of antlers, trophies of the chase, preserved here. The subjects of the paintings, with which the rooms are adorned, are mostly taken from scenes of the hunt. One of the pictures, containing 40 figures which are so many portraits of persons present at the hunting party, has been done by Lucas Cranach. A walk through the park, and the pheasant-preserve, to the new castle will agreeably complete this interesting excursion.

Weesenstein is another interesting drive of about 1½ hours. This castle, the private property of the king, is most charmingly situated on the slope of a rocky hill, from which a portion has been cut out to gain room for a part of the building the construction of which is of a most

remarkable and unusual style, owing to the hilly ground on which it is built. The castle being on one side eight stories high, while the other has only two, it will be easy to explain the seemingly incongruous statement, that the stables occupy the third story, the cellerage the fifth, and that two pair of stairs must be descended to enter the first story. The castle contains a good collection of paintings, engravings, busts and figures in porcelain. The chapel, surmounted by a graceful spire, likewise proves in its altar, choir, and pulpit, the ingenious use made of the rock. The garden is worth seeing, and a walk to the near "Jägerhaus" will be repaid by an extensive view of the surrounding district.

Radeberg and **Augustusbad.** The rail (station in Newtown) will take travellers in ½ hour to Radeberg, a small town of 3500 inhabitants supporting themselves by farming and weaving. There is an old castle, built by the elector Maurice 1544, which in the vicissitude of time underwent several changes. Half an hour's walk will lead to Augustusbad, a watering-place with some good mineral springs, but the place owes its great attraction to its agreeable situation, and the excursions in its neighborhood, to the pretty valleys of **Liegau** and **Seiffersdorf,** whose charms excited the admiration of Jean Paul, that great poet, who for appreciation of natural beauty, for fine descriptive powers and for humour and quiet satire has never been surpassed.

The **Paradies** is the name given to a tavern situated in the midst of a vineyard, on the summit of the range of the Lössnitz hills. Travellers may go either in a carriage straight to the place, or by rail (New-town) to the first station "Weintraube" (12 o'clock). From there ½ hour's walk will take the excursionist to the Paradies the elevated situation of which commands a broad prospect over the valley of the Elbe and to the left over Dresden and the whole mountainous region of the Saxon Switzerland. The hills are almost entirely covered with vineyards, which produce tolerably good wine, and have given rise to a manufactory of champagne in the neighborhood. The produce of strawberries is also enormous, and in the season visitors may luxuriate in this fine fruit at a small charge.

Time permitting the traveller may also walk to the "Spitzhaus", a tower-like building, from which the view extends even farther than from the Paradies. To return to Dresden it is best to walk to the station Kötzschenbroda, no train to Dresden stopping at the Weintraube after 3,37. On the way to that small market town the traveller will pass the above mentioned manufactory of champagne which annually produces 30,000 bottles of effervescing wine. From Kötzschenbroda the return may accomplished either by train or steamer.

Pirna and **Königstein.** The railway (station in Altstadt) takes the traveller in 40 minutes to

Pirna, a cheerful town pleasantly situated on the Elbe, and having about 9000 inhabitants. It is noted for its quarries of sandstone which is so well adapted for building, that it is not only used in Saxony, but also sent to other countries. A little above the town stands the castle of **Sonnenstein,** on an elevated rock. It was originally a fortress, but is now converted into a Lunatic Asylum. The beautiful promenades about Sonnenstein and the pleasant hill-top above Copitz, are deserving of attention.

Continuing his way by rail the traveller will reach the fortress of Königstein in ½ hour. This is perhaps the most remarkable object in this part of the country. It lies on a high plateau of about 2 miles in circumference, has fields, and gardens yielding support for a garrison seven hundred strong, and is supplied with water by a well nearly 700 feet deep. The fortress is one of the few that have never been taken; it is regarded as impregnable, less from its vertical escarpments, than from its isolated position, and from the inability to command it from any other height. Napoleon I. endeavoured in vain to batter it from **Lilienstein,** that very conspicuous eminence on the opposite bank of the river. This isolated, rock rises boldly, almost perpendicularly 1300 feet high from a sloping base covered with wood and thick undergrowth. Though narrow paths are cut in the rock, and scaling-ladders fixed where the wall is perpendicular, yet the climber needs to be agile and vigorous

to reach the summit. Augustus III. was so proud of having made the ascent that he set up an obelisk to commemorate the exploit. The access to Königstein as a fortress is, of course, artificial, partly by a wooden bridge, which when removed leaves the citadel quite detached and inaccessible. The guide will draw the visitor's attention to several interesting objects, such as the walls, the enormous casemates, the prisons, the inexhaustible well, the "Friedrichsburg", in which once a huge wine-cask was kept, said to have held 600 kilderkins more than that at Heidelberg; the "Page's bed", a ledge projecting over the precipice which has its name from the circumstance of a page of Elector John George having in a state of intoxication made it his sleeping place. In time of war and disturbance the treasures of the Saxon monarch, including the art-treasures of the galleries and museums, are generally deposited in the fortress to be out of harm's way. Visitors will obtain admission to the fortress and be conducted about on paying 1 Thlr. 10 Ngr. (for 1 to 10 persons) to the guard of the gate.

Briesnitz and **Schoner Grund.** This is a pleasant half day's excursion for pedestrians. Travellers should go by the Meissen steamer, starting from the Hotel Bellevue, to Briesnitz, a large village, with a very old church, from the 9th century; then follow on foot the road through the village, past the Chemnitz mill and Mobschatz to Merbitz, a point which affords a fine view of

the Elbe valley, and expanded prospects into the distant mountainous district. The return to Briesnitz may be varied by descending into the beautiful Schoner Grund. In Briesnitz the steamer may again be used for returning to Dresden. — Another excursion is to Niederwartha, a station of the Meissen steamer, which requires an hour to go there. From that place the traveller continues his way on foot to Weisstropp, a chateau or hall with a beautiful park; from there through a fine shady wood of chestnut trees to Oberwartha, Prabschütz, Merbitz, Briesnitz, and back by steamer to Dresden.

Räcknitz and **Goldene Höhe.** An agreeable afternoon's drive. A little after Räcknitz, a village, 2 miles from town, traveller should leave the carriage and visit the monument of Moreau, erected on the spot where the valiant general was struck by a ball of one of the French guns which crushed both his legs. The unfortunate man was taken to Nöthnitz, a near village, the head quarters of the emperor Alexander of Russia, where his legs were amputated, which in later times were disinterred and buried on the spot where the general fell, which is indicated by the monument and the three oaks planted around it. Having joined the carriage the road leads by Kaitz, Nöthnitz, and Welschehufe up to the Goldene Höhe, an elevation of 1054 feet above the sea, on which the traveller may enjoy not only the purest breeze, but also many un-

rivalled prospects of the panorama of the surrounding country, especially from the tower joining the tavern.

Meissen. Travellers who wish to enjoy an excursion to Meissen in its full extent, should go thither by steamer, and may return by rail. The scenery along the banks of the river is extremely fine. The most interesting points are the following: R. the castle of Uebigau, built in 1739, now turned into a factory; — l. the village of Briesnitz, with its venerable old church lying picturesquely on an eminence; — r. fine view of the Lössnitz vineyards sloping down the hills; — l. the isle and castle of Gauernitz; — r. Kötzchenbroda, a market town where the Saxons and the Swedes concluded a truce in 1615; — l. on the hill the ancient castle of Scharfenberg, worthy of an especial visit; — r. the Posel, a range of rocky hills, and the beginning of the Meissen vineyards which produce a pretty good wine; — the castle of Siebeneichen, of whose existence mention was made already in the 12th century; at last Meissen itself, one of the oldest towns in Saxony. Its streets are crooked, narrow, and partly very steep, but its position is most charming.

The Albrechtsburg, a castle built on a precipitous rock in 1471 — 1482, and the Dom (cathedral), the chief church of the bishopric of Meissen, 967, are the two principal ornaments of the town. The former a structure in the style

of Gothic architecture, presents much that is worthy of being seen, especially the winding staircase of 113 steps, which is considered a master piece of architecture. The cathedral, also a Gothic building with a beautiful spire of open work, contains in its interior to which admission may be had on applying to the clerk living close by, some good stone sculptures, several handsome monuments, painted glass windows, and pictures among which is a valuable production of Lucas Cranach, "the Descent from the cross". A short way from the town is the Porcelain Manufactory. The Porcelain of Meissen is renowned throughout the civilized world. Tickets of admission may be had at the office.

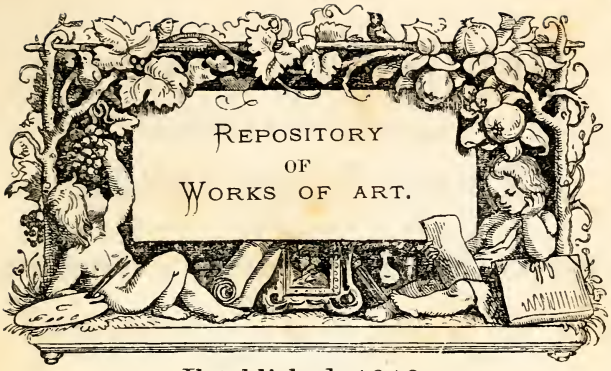
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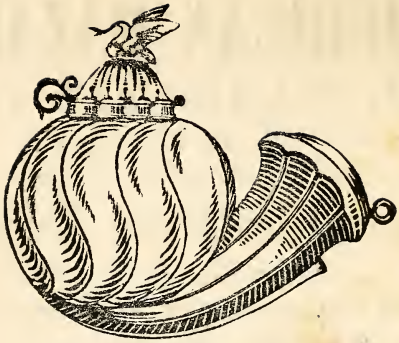
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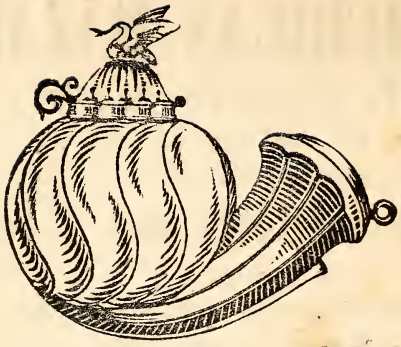
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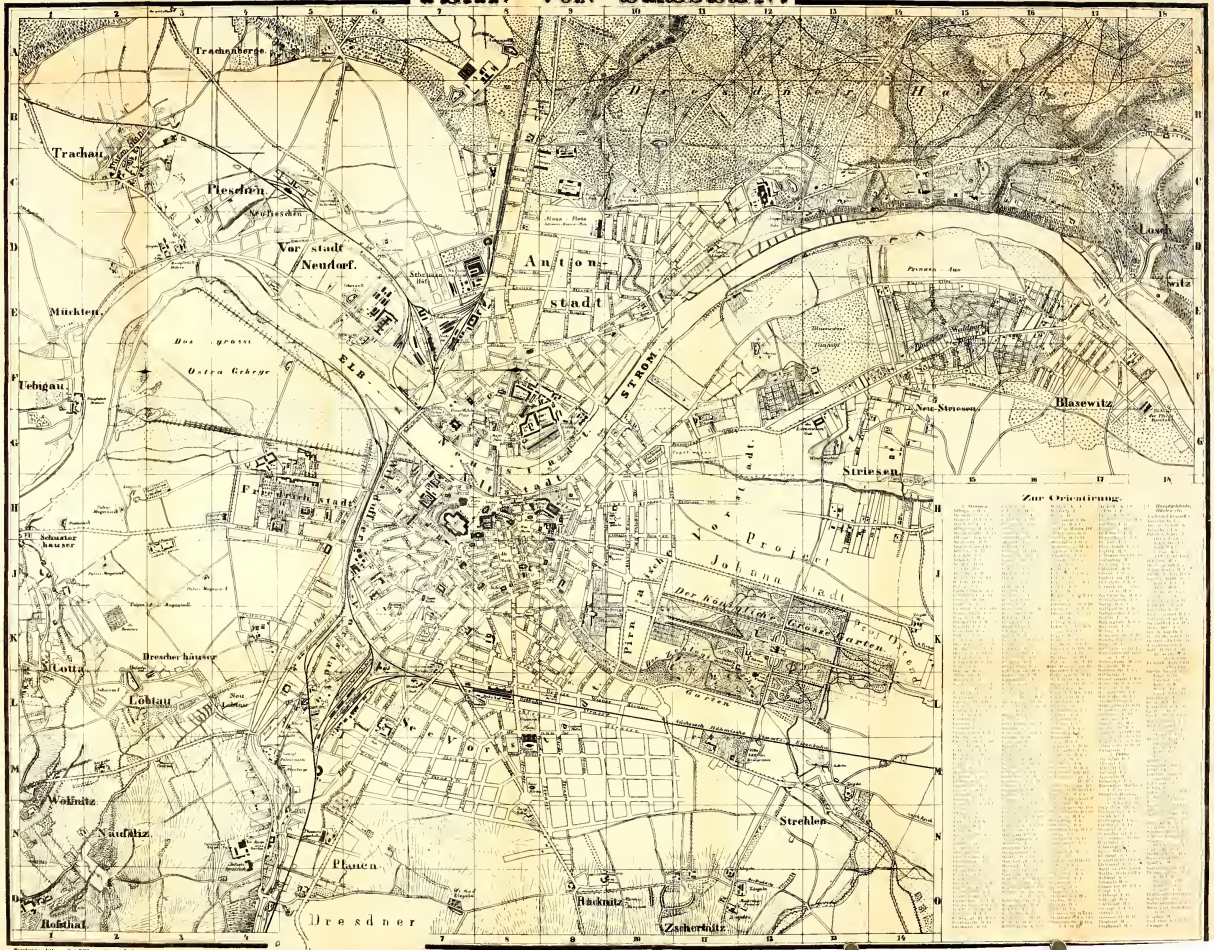
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